

# SQUARE DANCING

OCTOBER, 1976

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official magazine of The **Sns In Order** AMERICAN SQUARE DANCE SOCIETY

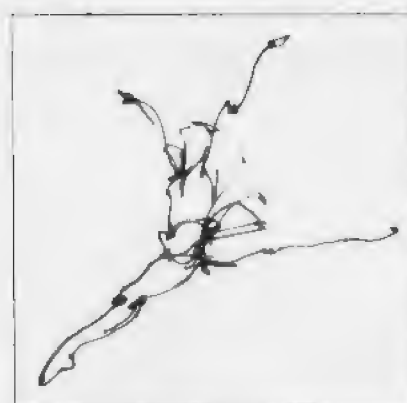


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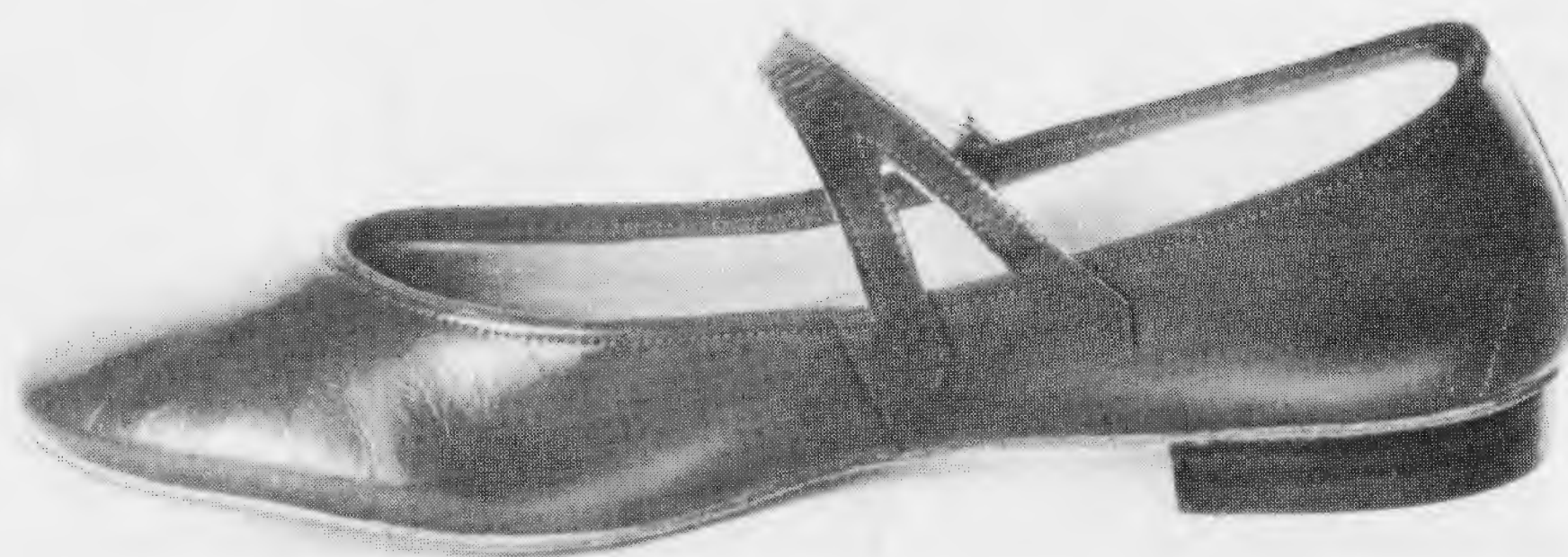
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## FROM THE FLOOR

Letters of interest to readers appear in this section. Send your comments to the editor giving full name and address. Unsigned letters are ignored.

Dear Editor:

Zoom we like. Zoom and Trade we don't like. It always causes confusion in our area even though the "and" is emphasized. Boomerang has an exciting impact and is much preferred here. We would like the views of other dancers and callers on this.

Vince Spillane  
Sydney, Australia

Dear Editor:

May I, through the pages of SQUARE DANCING, make an appeal on behalf of English importers of square dance records for the recording companies to be consistent in the titles they give to a dance and not to advertise one title in SQUARE DANCING with another on the record itself, and possibly a third on the call sheet. Also, not to give two records the same number. Each month I add the current

releases you advertise to my alphabetical list of titles and I filed FTC 32015 under "G" for "Good Old Country Song." With 20 to 30  
(Please turn to page 53)



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## SQUARE DANCING

OFFICIAL PUBLICATION OF THE  
SETS IN ORDER AMERICAN SQUARE DANCE SOCIETY



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# RED HOT

# Line

AN AMAZING NATIONAL NON-ORGANIZATION is Square Dancing. When you stop to think about it, this activity is nothing short of an informal network of working units that include dancer associations, caller associations, round dance associations and a press network of more than 165 area publications. It has an annual showcase which is our National Convention and a trouble line for emergencies. Included also is an international callers' association and more than 45 archive centers plus an ever-growing school educational program. When you top it all off by a non-profit liaison organization (LEGACY) which boasts top leadership representatives from all 12 phases of square dancing, you have a most unique, self-representing, self-governing operation. Next month this will be outlined in our anniversary issue.



YOU will be seeing this float in the next Tournament of Roses Parade on New Year's Day. Here's the contact address if you'd like to lend a financial assist: Square Dancers of America, P. O. Box 2, Altadena, California 91001.

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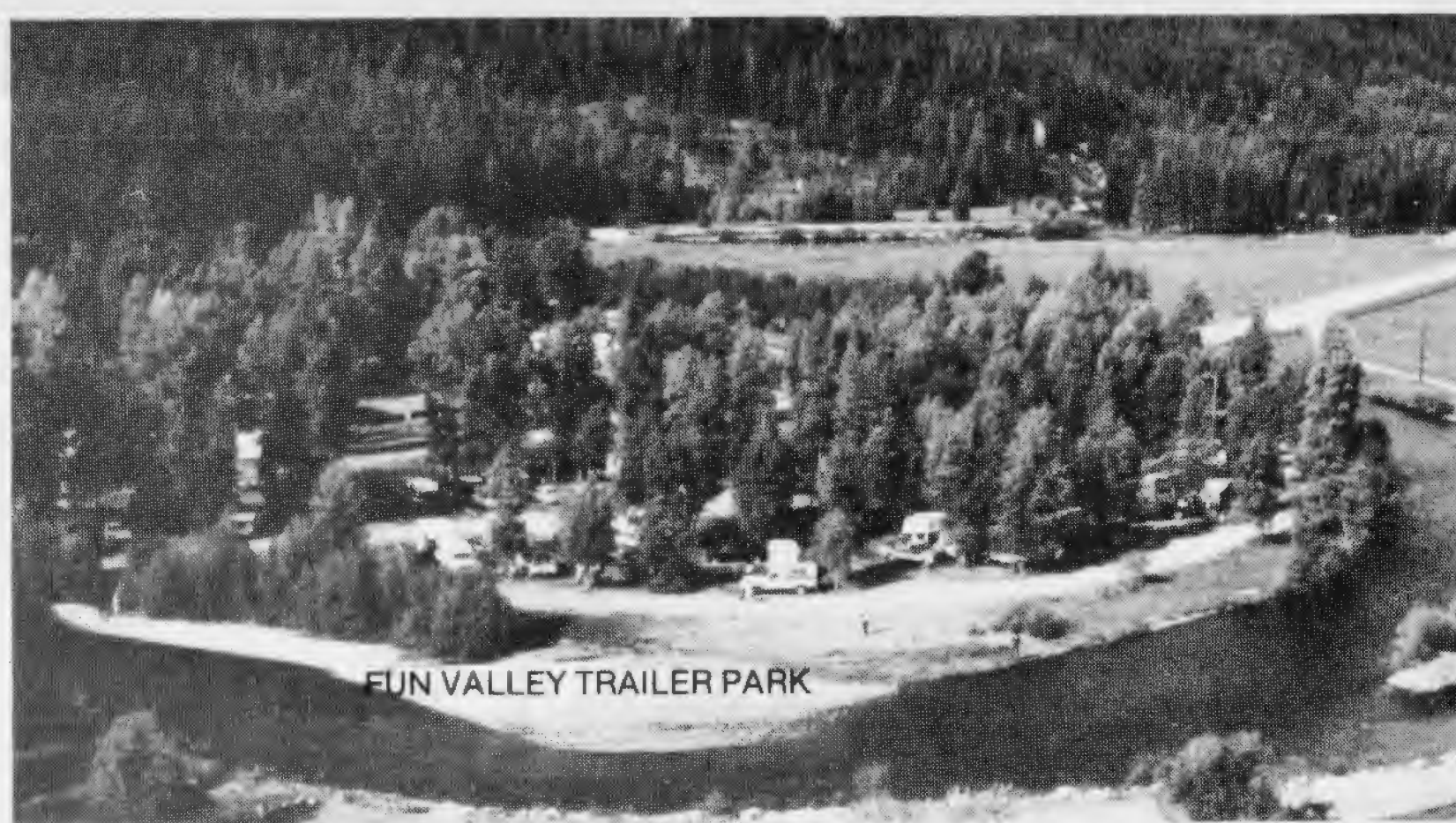
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The Fall is Colorado's most beautiful season. The aspen leaves are turning, the weather is perfect — not hot, not too cold. The water is clear as a crystal and fishing is good. All this and square dancing, too! We still have a few openings in our Fall institutes but if you're interested you'd better hurry and get your reservations in — they won't last long. There are spaces available in our beautiful Trailer Park — why not invite your non-dancing friends to accompany you and enjoy a vacation in this beautiful spot?

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# AS I SEE IT

bob osgood

October, 1976

**W**ELCOME TO ALL OF YOU who are coming into the square dance activity this month. This issue of SQUARE DANCING magazine is dedicated to you and the thousands of new square dancers just discovering this activity. A new series with you in mind starts on page 10.

☆☆☆

Our friend Ivor Burge, who with his wife, Eileen, visited us this past summer, tells about the square dancer who passed away and went to Heaven. Going through the Pearly Gates, he was overjoyed to see hundreds of square dancers all in their squares and ready to start dancing. "This is going to be great," said the new arrival as he found one vacant spot and joined a square. However, after standing and waiting for about 15 minutes he began to grow uneasy and wondered when the dancing was going to start. "It's hard to say," exclaimed his corner. "We've all been waiting for the caller but so far one hasn't made it up here!"

☆☆☆

Dancers these days are becoming more vocal on their preferences, their likes and dislikes, than we remember them being in the past. That's good. The only way a caller will know how the dancer feels relative to programming, teaching, and calling, is when the dancer gets up on his soap box and speaks out.

For some time we've gone blithely about our editorial chores feeling that the only way to present the basics was from every conceivable setup and formation. We've echoed the sentiments of callers who stress the importance of teaching what is referred to as APD—All Position Dancing.

As an example, instead of teaching a square thru from just a standard two facing couple setup, teach it with one or both couples

half-sashayed. Rather than limiting the introduction of a wheel and deal only from two lines of four having passed thru, teach it also from two *facing* lines of four. But, going even further, these callers emphasize the unlimited possibilities of doing some patterns that usually require four dancers with three dancers, etc. This, the callers advocate, develops more complete, more well-rounded dancers.

In APD a dancer is taught to forget whether he or she is a man or a lady but to know what is expected from all eight positions. In other words, in a movement like Track II each person has a different beginning and ending location. The theory in APD stresses the importance of this.

But evidently not every one shares this feeling. "As a dancer I would prefer to know only the standard way of doing each movement—not all the oddball interpretations that can be dreamed up. We're in this activity for the joy and for a degree of surprise and challenge but this sexless dancing can go only so far."

Well! It looks like the chips are down. Will it be APD or SSO (standard setups only)? Let's see what happens.

☆☆☆

Differences in viewpoints stress very strongly that *square dancing means different things to different people*. We are certainly not all alike (thank goodness) and neither are our recreational and social needs the same.

We were thinking of that recently while laying out the coming chapters of the Callers' Textbook. Callers enter this phase of the activity for various reasons and they go about their jobs of teaching and calling in a variety of ways. They do exchange ideas with other callers—but how many have sought out the dancer's viewpoint?

A number of years ago several of us put on a



Callers' Seminar at UCLA and we included on the staff a dancer—one with very definite feelings relative to callers and the calling profession. He spoke his piece well, perhaps denting an ego here, disjuncting a nose there—but he did express the side of square dancing the dancer sees and it went over very well.

With that in mind, we've asked four dancers to voice some constructive thoughts that we'll include as a coming chapter in the Textbook. It should be interesting.

### *More on the Convention*

WITH THE CULMINATION of the recent 25th National Square Dance Convention in Anaheim have come many comments from callers, avid dancers, teachers and leaders relative to "The Big One." These are not relative just to the 25th but are in reference to the National Conventions in general. We've decided to reprint some of the comments in coming months and make constructive suggestions that reflect the opinions of our readers. To start things off we have a few recommendations of our own.

Now that we have had 25 National Square Dance Conventions we wonder if it is not time to look realistically at some of the problems that occur over and over and determine if it might not be a good time to make some changes—changes that would be helpful to the sponsoring group and still prove acceptable to the governing board that makes the final decisions relative to policy. Here, as starters, are four suggestions:

(1) *Establish a continuity office.* For lack of a better title, this consists basically of a "home office" location with a paid executive secretary representing the National Convention Executive Committee and working with the upcoming convention leaders. This would insure continuity in such areas as registration, housing, printed programs and financial budgeting.

The precedent for paid executive secretaries in the field of square dancing has already been established both in LEGACY, the organization of square dance leadership communication and in CALLERLAB—the International Association of Square Dance Callers. Neither of these groups will ever reach the size and scope of the National Convention but they do find distinct advantages in running their affairs in a business-like manner with an office and a paid

professional at the helm.

(2) *Retain the services of a professional public relations person or organization.* It is disturbing when a convention as large as the National is often unable to get top media coverage, not only in the local press and television but on a national and international scale. These "big ones" are attention getters and the experiences of the past would indicate that it may take professional, established Public Relations people, working on a continuing basis, year after year with the National Convention specifically, and with square dancing in general, to attract the attention of the news services, network television, etc.

(3) *Take advantage of professional caller assistance* on a continuing basis. This can be an invaluable aid in improving the image of the National Conventions by appointing the callers to assist with programming and sound, to name just a pair of categories in which callers are well qualified. An international organization of professionals, such as CALLERLAB, with its composite technical knowledge of square dancing, can provide an invaluable service for this yearly event. As a vital cog in the square dance scene, the caller suffers or benefits depending upon the outcome of each National Convention. He can benefit only if the dancers can hear and understand him. He can benefit only if programming is carried out intelligently.

(4) *Establish a think tank* of knowledgeable individuals representing the many facets of square dancing who can isolate themselves for a time and take a positive, constructive look at the National Convention, where it has been, where it is and where it can be in the future. This group should represent a cross section of the activity as well as top leadership from other fields who might add fresh input to such a project.

Nobody is suggesting that any of the vital decisions and directions of the Convention idea should be taken away from members of the Executive Committee who have worked so hard over 25 years to develop the National. We feel that it's time that all those involved look more closely at this yearly event and view it for what it is—one of the largest single participation events in the world—and see how it can be improved. As the showcase of square dancing, it should represent *the very best* the activity has to offer.

*(Please turn to page 54)*





Taipei, Taiwan: The Ding How Dancers in action.

# EAST MEETS WEST

*By Glynn Condit, Taipei, Taiwan*

**T**HE HISTORY of the Chinese reveals many interesting things about the culture of a people that goes back 5,000 years, but nowhere will you find them engaged in the western activity of square dancing.

When my wife, Helen, and I arrived in Taiwan from the Island of Guam in 1974, we had our first contact with the people of Taiwan. Having been members of the Typhoon Twirlers and Tradewind Squares on Guam, we sought out the local square dance club in Taipei. We found a small group of Americans (five couples) and began enjoying our chosen recreation. We learned that the group had been together for eight years, but for some reason or other the local Chinese were never invited to join a class.

It was Patrick and Beth Demerath who initially invited a few of the local people who worked around the military exchanges and directly for the various DOD units around Taipei to join a class in square dancing. Pat taught this first class, which consisted of twelve Chinese couples and several Americans. Because of the language barrier most of the Americans were skeptical about the ability of the Chinese to learn to dance, but all doubts were removed when it was realized that square dance terminology is a language all its own.

The group learned with persistence, were graduated, and the club had its first Chinese members. A second group was taught in the spring of 1975 with about twenty more Chinese

students. "Friends of friends" seems to be the key for the introduction of something new to a culture far removed from the western culture. Throughout the year several social functions gave us an opportunity to introduce this new thing (called funk-qui-wu) to the Chinese.



June 1976. It's graduation time for the Taiwan square dancers.

Having done a little calling on Guam, I was invited by Pat to call a tip and we began working together. My profession of school teacher for some twelve years stood me in good stead when Helen and I were asked to teach the third class for the group. What was most significant about this class was the fact that we had about 70% Chinese and 30% Americans. Among the graduates was a One Star General in the Chinese Air Force, an Admiral in the Chinese Navy, and an American dentist.

My second class, begun in January, 1976,  
(Please turn to page 55)



# DISCOVERY

DEPARTMENT  
FOR NEW  
SQUARE  
DANCERS



## DEAR NEW DANCER:

**T**HE WELCOME MAT IS OUT! Squares dancers everywhere greet you and extend to you the hope that your **DISCOVERY** of this activity will prove to be one of the happiest experiences of your lifetime.

During the coming months as you progress through class, we will "talk" to you about square dancing *as it affects you*. Coming into this activity as you are during America's Bicentennial Year, it is especially significant because through the next few months you will actually be living an American tradition. Although the form of dancing you will be enjoying is contemporary, participated in by several million square dancers around the world, it stems from the quadrilles, line dances, and couple dances that are a part of the American heritage.

Each month we will divide this section between the attitudes of square dancing and the dancing itself.

Attitudes cover the unique philosophy that is a part of square dancing. Most of these attitudes stress the importance of consideration and friendliness, of working together with seven others in the square. They include simple rules of etiquette—the manners that square dancers share in order to insure that the "other fellow" enjoys square dancing just as much as you.

For example, there are certain commandments or rules that every good square dancer recognizes. We call them the Ground Rules of Square Dancing. Here they are:

1. Be a good listener.
2. Get into squares quickly.
3. Be a courteous dancer.

4. Be on time for class and clubs.
5. Be a thoughtful dancer.
6. Be a cooperative dancer.
7. Take it easy.

## GOOD S/D MANNERS

by FRANK  
GRUNDEEN



It may be fun to whoop and holler to express our personal feelings at a square dance but courtesy to the other dancers in the hall requires that during the call we remain reasonably quiet so that every one may hear the caller's directions. We frequently get our chance to sing along in a singing call and really "let go" at the end of a tip.



8. Be a friendly dancer.
9. You're never through learning.
10. Enjoy yourself—have fun!

Take the ground rule number one, Be a good listener. The unusual element about the American square dance is its extemporaneous nature. *You must hear the calls in order to dance!* Memorizing is not enough. For that reason the dancer must be thoughtful and limit his usual enthusiasm to a time when he won't distract the other dancers.

We'll be covering these more in detail in the coming months, both in our articles and in the special Grundeen cartoons (like the one you see here).

You'll be especially interested in the portions of this feature that will put the emphasis on "How We Dance." Right now, as you are learning the foundation movements of square dancing, you are discovering certain mechanics of body movements that will serve you well all through your life as a square dancer. A do paso, for example, teaches you the turning or arm swing theory which you'll use continuously as you become a more experienced dancer.

The pull-by movement of a right and left thru, the moving-by action of a pass thru—all of these will be used over and over in different basics as time goes on.

Whatever it was that brought you into this activity, whether the recommendations of friends, curiosity, or just the desire to learn something different, you will soon be finding reason after reason to be glad that you did take the big step.

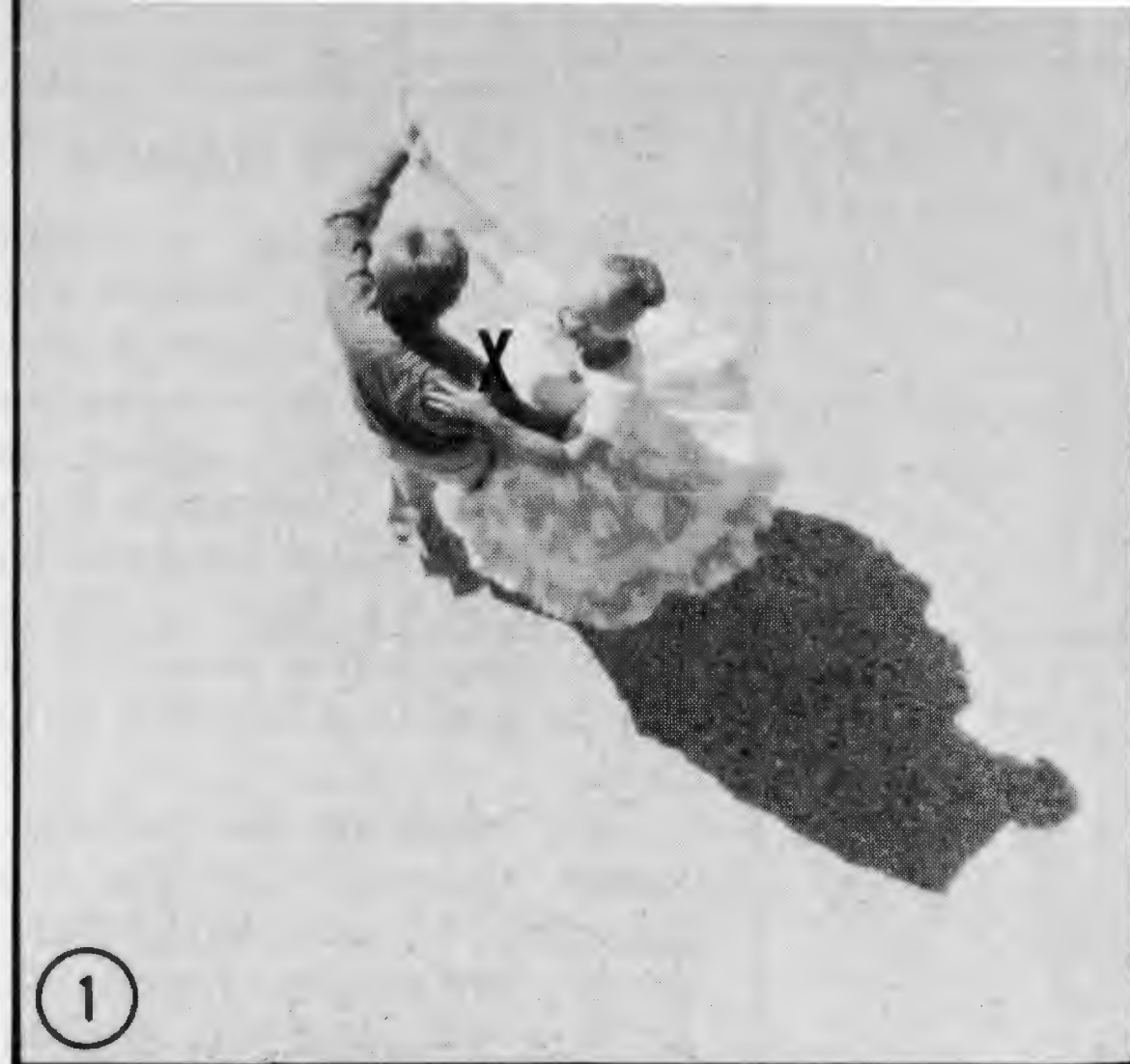
And so, this is your introduction to **SQUARE DANCING**. We hope that you enjoy it more and more with each passing month.

## HOW WE DANCE

Obviously important to the person learning to become a good square dancer are certain rules of body mechanics that hold true in anything we dance. Possibly at the top of the list is the technique of swinging. There are many ways to swing. Whether it be a Waist Swing (1) Arm Swing (2) or a Courtesy Turn (3 next page), there is a principle that applies to all swinging.

The swing is a counterbalancing movement involving two individuals. Adjustments can be made so that a tall, heavy individual dancing with a short lightweight, finds it as comfortable to Swing as would one person dancing with another of comparable height and weight.

First of all, the center or hub of any Swing is



at a spot directly between these two individuals. Take the waist swing (1) for example. We have noted with an X a spot that is between the two dancers. This is the point around which each of the two dancers move equally.

A good waist swing requires that the man's right foot be outside and alongside his partner's right foot. Right hips should be almost adjacent as each dancer leans back slightly. The man's left hand that is holding the lady's right hand is slightly raised at the elbow. The man's right hand is around his partner's waist while her left hand adjusts either on the right arm or shoulder, depending on the size of both dancers.

A forearm turn or swing (2) is used again and again during the course of a square dance evening. The point marked X indicates the center of the swing or turn. Both dancers move equally around this pivot point.





## THE BASICS

In the early days of square dancing most of the dance patterns were memorized and most dancers knew the calls every bit as well as the caller himself.

In contemporary square dancing we rely on Basic Commands for our direction. These basics form the language of square dancing. Most of the ones you'll be learning during your first class nights will be used over and over as long as you dance.

The basics are the building blocks of square dancing. For this reason it is important to learn to do them properly, as they are taught by your caller. If you do they will stand you in good stead for as long as you engage in this great recreation, Square Dancing.

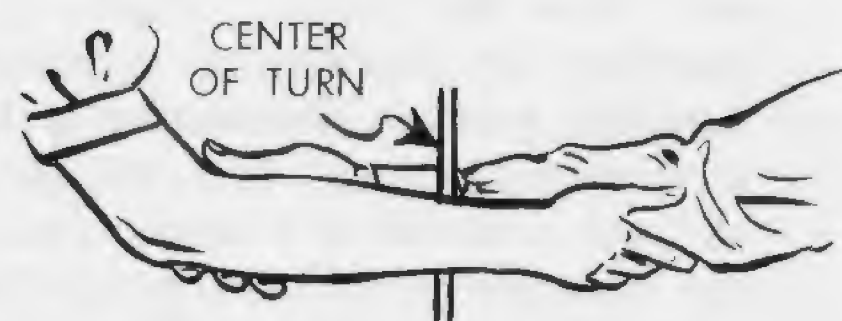
The courtesy turn (3) that ends the right and left thru, ladies chain and do paso is also a swing. Here again, the X indicates the center of the turn. The man backs up as the lady moves forward using this center spot as the hub.

A habit that one should avoid early in one's square dancing experience is a turn where the man turns in place, forcing the lady to move the greater distance around him.

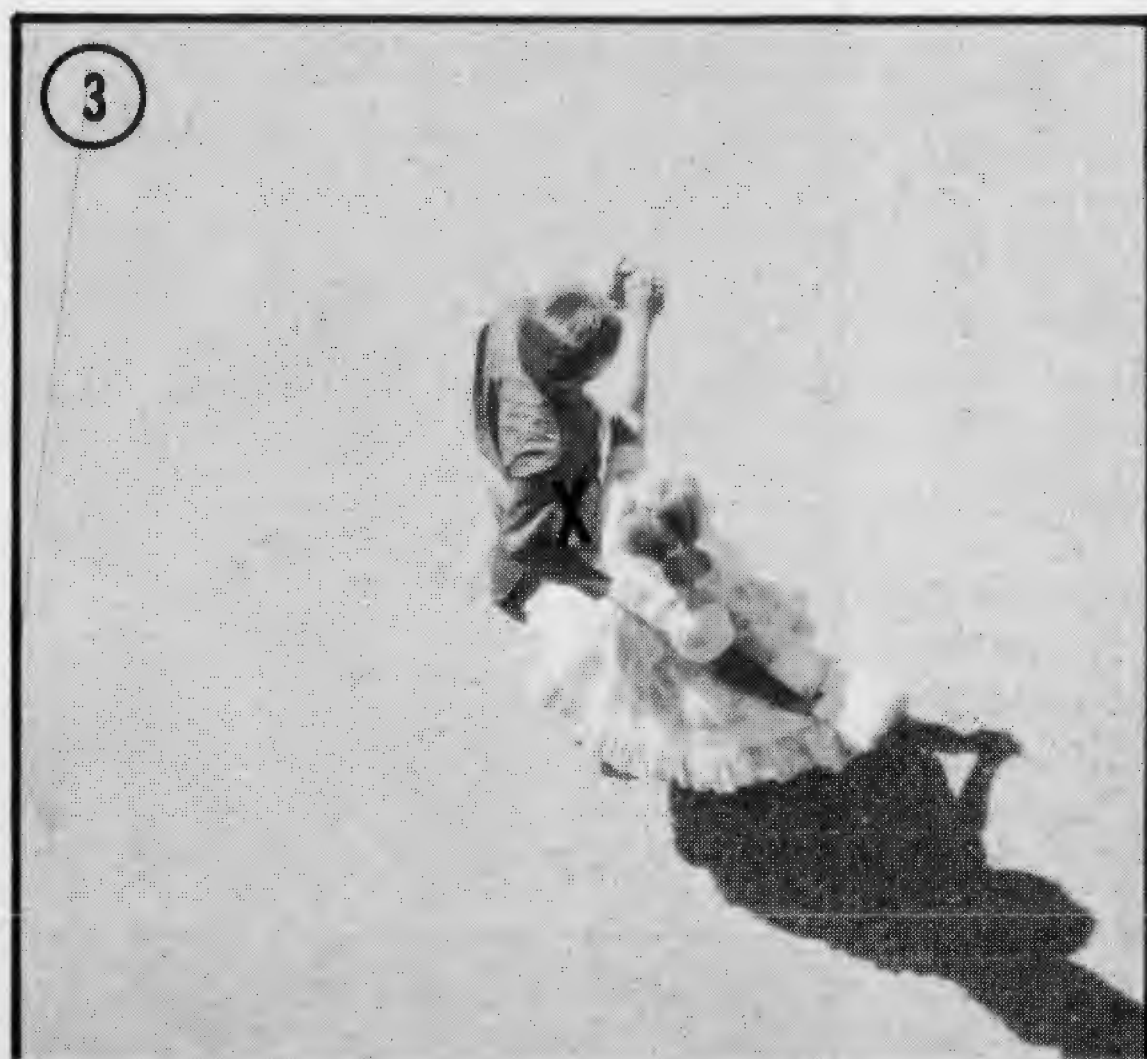
A person who swings well derives an extra helping of pleasure from his dancing while providing those with whom he dances additional dancing enjoyment.

### Some Prime Examples

There are a number of examples where the



A slight pressure rather than a "tight grip" keeps the dancers moving as a unit. Cup the hands against the arm and below the elbow joint.







swing principle of equal movement around a center point is applied. One of these is in a do paso. From a circle left (4), the do paso starts with each dancer turning his partner by the left forearm (5), then, leaving his partner, he turns his corner with a right forearm (6). Finishing the do paso, each dancer returns to his partner for a courtesy turn (7). Both the left and right arm turns as well as the courtesy turn are based on the swing principle.

A turn thru (Basic 51) starts with two facing dancers. As they take right forearms (8), the X at this point of the joined arms indicates the center of the turn. Starting the turn (9), the dancers move equally around the hub. Having turned 180° (10), the dancers momentarily face

each other then move by (11) to end the action.

An allemande left (Basic 14) also fits the category of a swing. Each dancer extends a left to his corner (12) and with left forearms starts to turn (13). Half way through the turn, as in the case of the turn thru the dancers face the person with whom they have turned (14) and pull by (15), heading toward their partner.

It's important in a swing to use the correct and comfortable hold and, having completed the movement, to release one's partner without a yank, grab or pull motion.

NEXT MONTH there will be more on how to dance with some tips on various star patterns.





# CLOGGING

## A Realistic Approach

*with Gloria and Wade Driver, Houston, Texas*

**A**DANCE IN WHICH THE PERFORMER WEARS CLOGS and beats out a clattering rhythm upon the floor . . . that's the dictionary definition of clog dancing. But just ask Gloria and Wade Driver of Houston, Texas, what it is and you'll find it translated into pure joy.

Enthusiastic advocates of this form of dance, the Drivers teach, dance and exhibit clogging. They handle workshops at festivals and state conventions and had a large attendance at their three-day session at the recent 25th National in Anaheim. They have a clogging club, the Rhythm Cloggers, which meets on Saturday nights and includes representatives from at least seven or eight different square dance clubs in the area, and in addition they started a beginning clogging class this September.

Their experience in this field has led them to encourage others to try clogging as an adjunct to regular square dancing. Wade and Gloria advocate separate clogging clubs with absolutely no clogging at regular dances unless it is as an exhibition. And they offer these "because's" in answer to "Why is it rude to clog at square dances?":

1. The caller cannot call with any degree of timing with a mixed floor of cloggers and non-cloggers.

2. It is difficult for non-cloggers to hear over the taps.

3. It is jerky and irritating to some dancers.

4. It is tiring.

5. It is difficult to concentrate on harder figures and clog too.

6. It is impossible to square dance smoothly while clogging.

7. It is distracting to some dancers.

8. While you like to clog, some don't.

9. Callers do not appreciate having the program they have worked hard to prepare upset by those who insist on clogging.



Happy people: The Wade Drivers

10. It is not the square dance of today.

11. We want folks to smile when they recognize a clogger, not frown.

And they end these rules with this advice, "Old-time cloggers have always kept these unspoken rules of clogging. You can help us keep clogging fun by keeping them, too."

### Many Facets

The Drivers are active in today's square dance field in many ways, including being members of CALLERLAB. Wade handles a full program of square dance calling and records on his own Rhythm Records label. With an eye to the future of the activity, they stress that there is a place for both square dancing and clogging, but that place is not at the same time. In their Rhythm Cloggers Club they work largely on routines and end the evening by clogging to patter and singing calls. This group is currently working toward the 1978 National Convention in Oklahoma, when they hope to present six to ten squares in exhibitions. This past May the Rhythm Cloggers set a new Guinness Book world record for non-stop clogging with a time of 7 hours, 13 minutes, 4 seconds.

### Types of Clogging

There are many different steps to clogging. The Drivers teach ones they feel go best with the music and are not difficult to do. They call their basic: double toe, double toe, step, stomp. Starting on the right foot, this translates into a right toe, heel; a left toe, heel; right toe; flat left foot stomp. A good 45 rpm record to practice with is "You Ring My Bell," Rhythm Records #101-B, instrumental. (Wade has recorded the singing call on the flip side.) To get the rhythm of clogging, start with knee bends, bending on the one count. Then when



Some of the Rhythm Cloggers with their club banner. Note the special shoes — with taps — which are used for clogging.



practicing the basic, remember that the strong music beat always comes on the heel and not on the toe. Beyond the different basic steps of clogging, there are many other steps referred to as free style, and for the dancer interested in advanced clogging or exhibition work there are endless steps, routines and music.

#### **Do's and Don'ts for Clogging**

Wade and Gloria offer the following points



A great deal of body motion, giving vent to individual enthusiasm, is used when clogging.

to consider about clogging:

Do eat a light dinner; you'll have less weight to carry.

Don't clog without proper clogging shoes.

Do memorize to perfection all clogging routines.

Don't refuse to clog with beginners; remember you were once one.

Do clog only when invited.

Don't fail to be friendly and sociable with everyone.

Do listen closely to instructions.

Don't give up clogging because you're not exhibition material. Clogging is also good exercise and fun to do.

Do join a special clogging group or clogging club that appeals to you.

Don't attempt to mix clogging with a square dance club. Clogging is a related activity to square dancing. It should be kept separate to avoid the many problems that can arise when mixed.

Do be prompt to clogging workouts, exhibitions, etc.

Don't grumble if a less capable clogger fills your set. Rudeness has no place in clogging but tolerance and kindness rank high.

Do be able to accept criticism.

Don't give up clogging because you don't have a partner.

Do remember that most routines require a partner and try to arrange one. Be ready to replace another clogger who might tire. Arrange with your instructor to write a routine for singles, if possible.

Don't expect to be in exhibitions until you are an accomplished clogger.

And lastly, the Drivers say, "Good clogging ability is essential to all exhibitions but the greatest contribution you can make towards clogging is friendliness, good humor, cooperation and a genuine desire to work towards the betterment of clogging."





# History of the in Dance



A pair of Bicentennial  
Square Dance Books

**T**HE FACT has been apparent that this Bicentennial Year, almost completed, has brought to dancers and non-dancers alike a new appreciation and awareness of American square dancing.

We're still receiving reports of pageants, cavalcades and stage performances that traced the history of American dance back to the time of this country's independence. Many clubs, as a part of their regular activities, have included a Traditional Night where the dances of past generations were featured. Other groups have featured, as a part of their regular program, a Heritage Tip which might have included a quadrille, a contra, or a couple dance belonging to our great, great ancestors.

Publishers have also been alert to this growing interest and a number have released books with a flavor of the past. Here are two.

It's "fittin'" that square and contra (making "country") dancing is enjoying a rebirth of interest in this Bicentennial Year. It is not only a traditional American folk art, but reflects much that is basic in our society. In their book—now republished after being long out of print—Beth Tolman and Ralph Page explain that country dance is the ideal folk alliance. Many of the reels, jigs, quadrilles and polkas originally came from other lands, but the interpretations of American "prompters" (callers) and dancers have made them our own. As the authors said in their original 1937 introduction to the book, "Your husband dances with the maid, your daughter with a Polish mill hand and you may be teamed up with the oldest inhabitant, and all of you may be in the same set together. It's a workable democracy." Maids and Polish mill hands may be hard to find today, but the spirit of the comment still stands.

**THE COUNTRY DANCE BOOK** by Beth Tolman and Ralph Page (The Stephen Greene Press, \$7.95 cloth, \$4.95 paper) is written in the perfect style for the subject. The prose swings along, clear as a bell when defining terms

or spelling out dance patterns, and full of warming reminiscences and memories that make it easy to understand what there is about country dancing that has enabled it to survive even rock and roll.

Here are some of the famous callers and fiddlers, the dancers who made a dance "as individual as a thumbprint" without changing the universal pattern; here are the kitchen junkets when even the stove was moved out if space was needed, the invitations that were slipped under a door and written on the back of an unadorned playing card.

Marvelous bird's-eye-view woodcuts, drawn as though the artists were looking down from the ceiling, make it easy to see how the instructions should be followed. Very likely this is one book from which you can really learn to dance. Finding a group to dance with shouldn't be difficult either since there are literally thousands of square dance clubs across the country and a goodly, and growing, number of country dance societies. A representative list of forty of the latter is supplied in the book, along with suggestions of where to get more information for areas not covered by the list, and how to reach the square dance legions.

Ralph Page, himself, has been a full-time professional caller since 1938 and is as busy as ever. However, even in 1937 when this book was written, the profession was feeling a change. One caller then in his 70's put his finger on it. "The trouble with most prompters now'days," he said, "is they don't know when to call. They are just as apt to holler 'Down the Center' right in the middle of a measure as they are to vote straight Republican." Goodness knows what things have come to since.

Through years of social change that brought us what the authors, in 1937, called "modern slinkabout," and on to jitterbugging, the twist, and whatever it is the kids do today, country dancing has survived. People have always found it fun, and without knowing it have kept  
*(Please turn to page 56)*



# CONTRA CORNER

*Here Are Some*

*Additional Pointers*

*on the Art of Line Dancing*

**T**HOSE OF YOU who read this section each month must realize by now that much of it is being directed to the person who is just discovering contra dancing. Although the veterans may from time to time discover helpful suggestions, the great bulk of what we have run to date is aimed primarily at making this form of dancing more understandable to the newcomer.

We were quite impressed at the recent National Square Dance Convention in Anaheim by the fact that an increasing number of square dancers were finding their way into the contra halls. On several occasions during the clinics we asked for a show of hands to determine how many were doing contras for the first time. To the amazement of us all, better than 50% on some occasions raised their hands. Equally amazing were the number who indicated that they would enjoy doing more contras, would attend contra classes and even take part in a contra club if it were available in their area.

Noting that the folks hosting the 26th National Square Dance Convention in Atlantic City next year are planning an even broader program of contras, we can just imagine that the need for contra information will continue to be on the increase. Those who write us for information regarding callers and places to do contras will be sent any information that we have on hand at that time. Because of the increasing cost of first class postage, we may try to include listings of contra groups in various areas here in this column as a means of getting it out to you.

## **It's a Matter of Progression**

Those of you who have been in square dancing for many years will remember the single visiting dances, where one couple moves out to the couple on their right, does a pattern and, having completed it, moves on to the next

couple. Doing the same figure again the "active" couple then moves on to the last couple, does the pattern and then returns home.

In contras there is a matter of progression too. When a long or *major* contra line is divided into couplettes or duples, it simply means that the pattern is being done by groups of two couples working together. One of the couples is *inactive*. The other is *active*. After doing a pattern, each *active* couple moves *down* (away from the caller and towards the foot of the hall) one place. Simultaneously each inactive couple moves *up*. Eventually an inactive couple will reach the top of the hall—the end nearest the caller. At this point the couple may become dormant for a short period of time and then the couple will become *active* and work its way *down* the line.

Sound difficult? Not at all. It's a very simple progression and one that is easily learned. From the dancers standpoint, the main caution is not to panic. Sometimes when one sees everyone else dancing and suddenly discovers that they are alone and standing by themselves, a couple, thinking they must be wrong, may try to create something to do. Rest assured the caller is watching and will tell you when to become active and, if it applies, when to exchange places or cross over with your partner and take a spot across the set from where you are presently standing.

## **Stick to Standard Movements**

It's important, especially in contras, to remember that when you swing with someone that person becomes your partner and the lady finishes the swing on the right side of the man with whom she was swinging. It's also very important to remember to do a common garden variety of do sa do and not to roll or do a wild

*(Please turn to page 58)*



# SQUARE DANCE DIARY by a square dancer



Sometimes it take a little effort  
to get across the idea that

**SQUARE DANCING IS FUN!**

**"IT NEVER FAILS . . .  
WHENEVER WE WANT THE  
DANCERS TO LOOK HAPPY  
WE BRING IN A PHOTOGRAPHER"**



We invite you to send in  
your suggestion for a scene  
in the Square Dance Diary.



# The Quarterly Movements

## Report by CALLERLAB



In an effort to cut down on the number of new experimental movements being released to the dancing public, CALLERLAB—The International Association of Square Dance Callers, has assigned a committee to screen the movements beyond the 75 Basics and the current PLUS-10, and recommend for Mainstream\* use no more than two movements in any given quarter.

**T**WO MOVEMENTS have been selected by the CALLERLAB Mainstream Experimental Basics Committee for the months of October, November, and December. The two basics are Touch 1/4, 1/2, and 3/4 (see Take a Good Look, page 20) and Roll as an extension to another basic, as in Half Tag, Trade and Roll (you'll find this coming in the November Style Lab).

**Touch 1/4, 1/2, 3/4** by Hank Richter, starts with facing couples. Touch means to step forward and touch right hands palms up, in the curlique position. Touch stops here with the ocean wave formed. The 1/4 or 1/2 (or 3/4) means to turn by the right the designated amount. Touch 1/4 equals a curlique. Touch 1/2 equals a swing half, etc. The figure can be used with the same sex facing with no dancer hesitation, as well as being used as Left Touch to indicate a left hand position. Here are two basic examples:

Heads touch 1/4  
Walk and dodge  
Swing thru, turn thru  
Left allemande

Heads lead right  
Circle to a line, touch 1/4

All eight circulate  
Boys run, touch 1/2  
Boys trade, boys run  
Wheel and deal, touch 3/4  
Boys run, square thru 3/4  
Left allemande

**Roll**, by Lee Kopman, is a figure that does not stand alone but is added to a basic and will change the ending formation. Roll is a 1/4 turn in the direction of motion set up by the primary figure. It is an individual movement even when tacked onto a figure performed by couples. The figure has become part of our Mainstream dancing as part of the Half Tag, Trade and Roll combination. We now suggest the use of Roll as part of other basics. A few possible combinations include Curlique and Roll, Partner Trade and Roll, Peel Off and Roll, etc. Basic examples:

Heads lead right, circle to a line  
Right and left thru  
Pass thru, partner trade and roll  
Grand right and left

Heads lead right, circle to a line  
Touch 1/4, eight circulate  
Trade and roll, box the gnat  
Slide thru, left allemande

\*Mainstream dancing is defined as that plateau whose dancers average one dance per week (or more) and who know Basics 1-75 + 10. It should be acknowledged that there are less involved plateaus (those covering just a portion of Basics 1-75) as well as those who dance many times each week using more experimental figures.

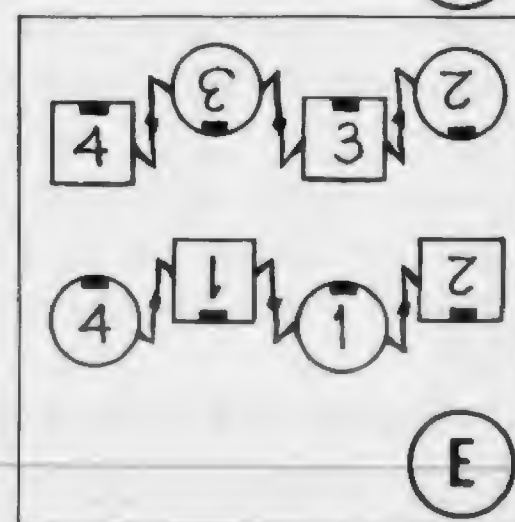
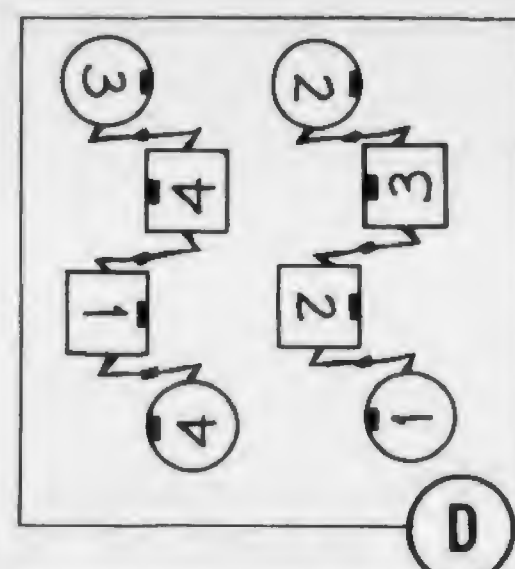
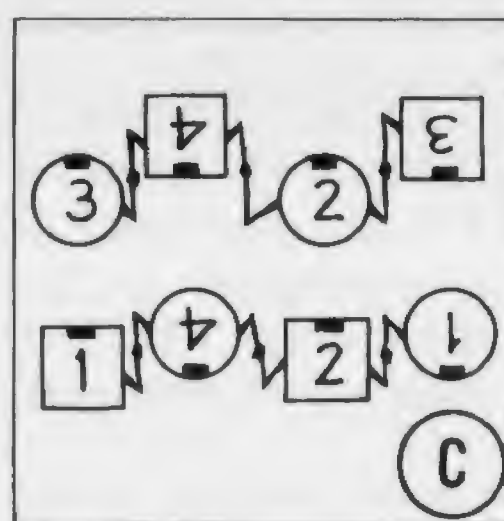
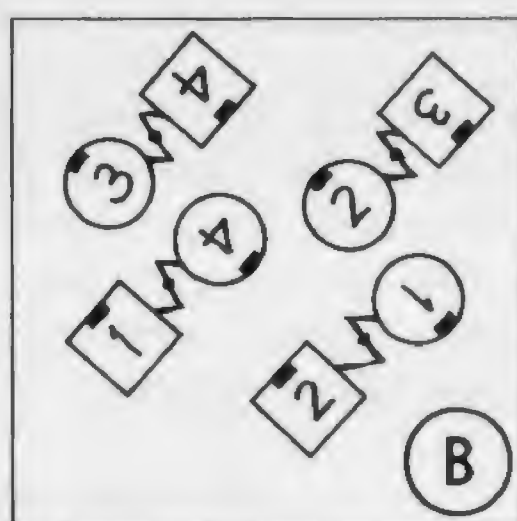
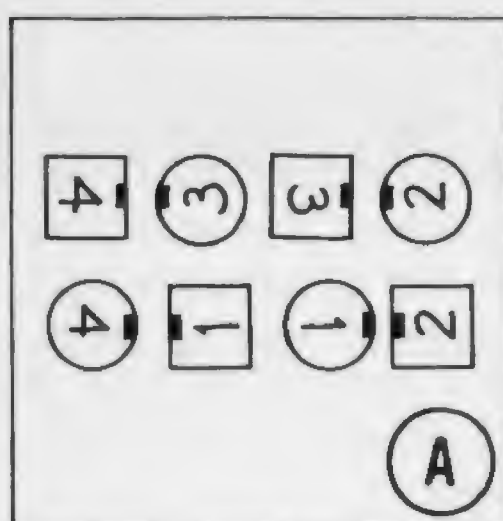


# TAKE A GOOD LOOK

a feature for dancers



Barbara and Joe take a look at the CALLERLAB movement selected for the coming quarter—Touch



JOE: We see where Touch 1/4 is going to be the Quarterly Movement selection for the next three months. Actually, it's a very uncomplicated call and it works out rather smoothly.

BARBARA: Really, Joe, it's more than just Touch 1/4. The call is Touch, and you can also do Touch 1/2 and Touch 3/4. Why don't you take a crack at explaining it?

JOE: O.K. Let's look at the entire series. To begin with, we'll start from a square and have the heads do a square thru (A). Next everyone will do a do sa do.

BARBARA: The do sa do isn't a necessary prelude to the movement but in this case it makes a nice flow.

JOE: At this point the call, Touch, is given and each pair of facing dancers will touch right hands, palm to palm with hands up, and start a turn (B).

BARBARA: It's the kind of a turn you would do in a swing thru.

JOE: If the call is to Touch 1/4, the dancers will simply turn 90° and end at right angles to their starting position. If you split the group in half with a vertical rule down the center, each half is ready to do a walk and dodge.

BARBARA: Or a split circulate.

JOE: If, in the beginning, the call is Touch 1/2 there would be no stopping at point (C), but the same dancers would continue turning for a total of 180° (D). If the command had

been Touch 3/4, the couples would have continued the turn another 90° to once again end at right angles to their starting position (E).

BARBARA: If two facing couples Touch 1/4 the end result is equivalent to a curlique, only without the hair musing—this I like.

JOE: Also, two men or two ladies can do Touch figures, whereas so many of the turn-under basics are written just for a man and a lady to work together.

BARBARA: We've found that Touch 1/4 is the call most commonly used in our workshop groups. Touch can be done from a number of different setups and can result in several formations. It can even be used to get into a diamond formation. We would think that calls of this nature would be good tools for callers.

Next month "Roll," the second of this quarter's CALLERLAB selections, will be featured.



## The Dancers

# Walkthru

## NOT THE USUAL CAT

*By Phyllis Howell*

**H**ALLOWE'EN MEANS GHOSTS and goblins, cats and pumpkins. At your club dance this month, you might find a variety of uses for this "Bottle Cat" — from table decorations to door prizes.

### Materials Needed

Catsup bottle (or similarly shaped bottle)  
Styrofoam ball (size to be in proportion to the bottle used)  
Black and white felt  
Broom bristles  
Spray paint (your choice of color)  
Elmer's Glue  
Pipe cleaner  
Straight pins

### Procedure

Press the styrofoam ball down on the top of the bottle. Remove and scoop out some of the styrofoam from the depression the bottle made so that the top of the bottle will fit snugly up into the styrofoam ball. Glue the ball to the bottle.

Cover the entire ball with Elmer's Glue. Let dry.

Spray the head and body whatever color desired. Black or orange cats would be great for Hallowe'en.

On paper, draft eyes, ears and feet the size you feel will fit your bottle, following the shapes suggested in the accompanying photograph. When you arrive at a final pattern, cut it out and trace around it on white felt. Cut these parts out.

Cut small inner ears, tips of paws, eye pupils and nose from black felt. Glue these blank pieces to the corresponding white pieces of felt. Glue feet, eyes and nose to the bottle. Using straight pins, fasten the ears to the head, pulling them into a cupped shape.

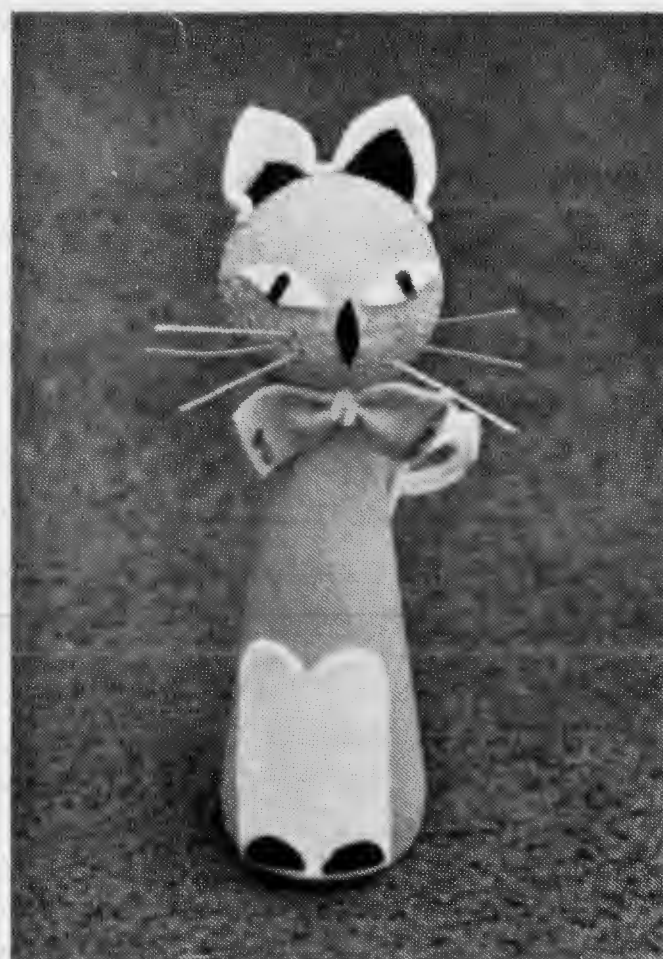
Glue a pipe cleaner to the back of the bottle and curl the end up to make a tail.

Make a necktie from felt and insert it into the base of the styrofoam using a short piece of

pipe cleaner. If you prefer, the necktie can be from a ribbon.

Use pieces of broom bristles for the whiskers.

An added suggestion for these Bottle Cats is to fill them with bubble bath for children — or even for your grown-up dancers.



## A Request to Callers

**T**HE FOLLOWING IS A REQUEST received from many dancers across the square dance nation.

Please, dear caller, won't you update your picture? At a big festival we often don't recognize who we're dancing to because your publicity photo and "the real you" don't look the same. And sometimes when we've been asked to pick you up at the airport to transport you to our club dance, you've walked right by us unnoticed. Changes occur, not only because of passing years or fluctuating weight, but also due to different hair styling. We love you as you look today, not just as you looked ten years ago, and we'd like to be able to recognize you so we can offer our thanks and tell you how much we appreciate you.



# A FLYER MAILING SERVICE

*By Dick and Jan Brown, Bellevue, Nebraska*

**A**BOUT TWO YEARS AGO, the Nebraska Square and Round Dance Association started a flyer mailing service. The basic objectives were to improve distribution of flyers and reduce the cost of mailing them. It was hoped this would help promote the activities of the clubs throughout the State, encourage visitations on a larger scale and give dancers an opportunity to enjoy a wide range of callers. It has proved to be a worthwhile service and should be well used for many years to come.

The Association purchased a bulk-mailing, third-class permit for \$40.00 and began to consolidate club-published flyers into a monthly mailing, charging each user a pro-rata share of the cost. The original mailing list included all club presidents, area federation presidents, area representatives to the State Association and State officers. Later on, a typewritten newsletter was added to the mailing and subscriptions sold for \$1.50 a year. The current list includes 550 addresses in Nebraska and the neighboring states.

Except for the printing, all work is done by volunteers. The Association purchased a Scriptomatic automatic addressing machine that reduced the biggest job to just one hour per month. One couple maintains the mailing list; one person writes the Newsletter and another types it. Collating, folding and sorting for mailing takes three people about two hours. So far there has been no problem getting helpers.

Flyer mailing service rates are low. The only restrictions are limitation of size of the flyers to 8½" x 11" and the use of light-weight paper. For \$4.00 the Association will put 550 copies of a flyer into their subscribers' hands. Or for \$12.50 and one camera-ready flyer, the Association will print and mail a flyer.

Printing of the Newsletter and flyers is handled by one of many "quick-print" shops. Lowest cost is the prime criteria. Because of the typewritten copy and quick-print policy, lead time is held to a minimum. Deadline for copy



Accompanying the February, 1976 Newsletter were five flyers. These covered four different parts of the State and included two area festivals, one club festival, a special dance and a weekend camp.

for the Newsletter is the 5th of the month; deadline to receive flyers is the 10th and the mailing goes out on the 15th. In this way fast service is offered to clubs wishing to utilize the Newsletter to mail out their flyers.

How much does the Newsletter and the flyer service operation cost the Association? Not one cent. Over the past nine months, a pro-rata share of subscription income and flyer mailing fees totaled \$53.00 more than all costs, including printing and mailing the Newsletter.

Should other Associations be interested in setting up a similar service, we recommend they begin with a trip to the Post Office for information on a bulk-rate mailing permit. As with most things today, there are restrictions, minimums, etc. We found, however, that few applied to our project and a bulk-rate permit was well worth the \$40.00. Deliveries have been good with few complaints and somewhat faster service than our previous experiences with second-class mail had led us to expect.

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This story on a Flyer Mailing Service is an excellent illustration of one way an association can provide assistance to area clubs which they might not be able to handle themselves. Original ideas, such as this, are shared here for others to adapt to their own needs.

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# YARDSTICK FOR LEADERSHIP

**T**HE FOLLOWING IS EXCERPTED from the Educational Material of the Texas State Federation of Square and Round Dancers and is a thoughtful appraisal of square dance leadership. Clubs as well as associations might think it through before nominating individuals to square dance offices.

At the top of the list must be **WILLINGNESS TO SERVE**. A square dance leader should gladly accept a position he feels qualified for without any undue amount of ego but with a humbleness of the realization that a great trust has been placed on him. He must realize that "lead" and "serve" are synonymous and only so long as he serves the need of his followers will he continue to lead.

Part two, three and four are **PATIENCE**, **UNDERSTANDING** and **INTEGRITY**. A leader must have the patience to accomplish what is best for square dancing through the channel of square dance public opinion. He must have the understanding to realize the problem of each square dancer as well as all square dancing. Integrity is a necessity for square dance leaders because much of the image of square dancing with the general public may come from contact with our activity's leaders.

Point number five is the **ABILITY TO ORGANIZE**. This is of prime importance in any executive leader — in or out of square dancing.

Point number six is the **ABILITY TO DELEGATE RESPONSIBILITY**. This becomes increasingly important as a square dance leader assumes positions of greater trust. A leader must be willing to appreciate the work of others, even if he believes he could personally do it better.

Points seven and eight are **VISION** and **INITIATIVE**. Vision is planning today for the organization of the future. Initiative is necessary to execute these plans.

Point number nine is the **ABILITY AND WILLINGNESS TO TRAIN OTHER LEADERS**. The leader who actively helps and trains others will have no problems in delegating responsibility.

Point number ten is **FORTITUDE**. Fortitude is a lot of things. It's broad shoulders, thick skin and guts. It withstands petty jealousies and takes the lead it knows to be right — regardless. A person can be a worker without fortitude but not a leader.

Point number eleven is **LOYALTY**. Allegiance to the organization is a necessity.

There are two basic types of people and there is a definite place in square dancing for both of them.

1. There is the person who goes dancing just for the dancing and the fun. He is the life blood of the square dance club. If he is forced into too much responsibility, he may be driven away from the activity.

2. There are people who need and want responsibility. Without a job or the holding of an office, they may drift away to some other hobby and we will have lost potential leaders.

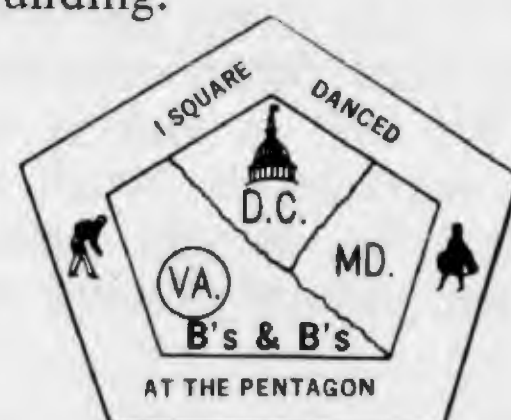
Our task is to discern between the two and help them find their place in square dancing. This can help eliminate a part of the dropout problem.

## BADGE OF THE MONTH



A delightful idea from the Bachelors and Bachelorettes Square Dance Club of the Greater Washington Area, Virginia. This club has taken its regular badge and by varying the writing along the perimeter uses it both for club members and as a keepsake for out-of-towners who stop by and dance with them.

While normally the occupants of the Pentagon are concerned with National Defense, each Thursday evening the main concourse is filled with the sounds of square dancing. An unexpected place to find the activity and yet we imagine it's a welcome relief from the daily pressures of those who work in this familiar oddly-shaped building.





# TIPS on ROUND DANCE STYLING

*Since September is the beginning of the square and round dance year with people returning from vacation, children back to school and new classes starting, it seems a good time to discuss styling in round dancing. These tips are from Shirley Fleck of Toledo, Ohio. The Flecks are round dance instructors, Dave is a caller, and they are also editors of Promenade, the local area square and round dance publication in the Ohio and Michigan area. Let's read what Shirley has to say to the new dancer on the subject of styling.*

**A**S ANYONE who has danced knows, this is a touchy subject. Each square dance caller or round dance teacher has his own personal opinion. Styling can be taught and should be started in basic classes.

However, when discussing styling it is important to remember that the word can be used to describe correct posture, body positioning, balance, step movements, and personal styling—the individual styling used by dancers. Personal styling is that which each couple or individual must develop on his own.

Balance, posture, and small steps contribute to good styling. Stand straight and tall, head up, chest up, tummy tight and derriere tucked in. Maintaining good posture will aid in moving more gracefully. Never look at your feet. This will cause loss of balance and detracts from your dancing. Look over your partner's shoulder, watch a wall, think of a pretty picture, and smile!

As a new dancer one might wonder, "How can I think about styling when I'm listening to my teacher?" If you listen you are bound to pick up styling traits. Small steps contribute to good styling. We drill in making steps small. Our constant reminder is "small steps make small mistakes." So, as you learn the basic figures you are naturally using styling and

developing smoothness.

Styling should not be used to show off. It should be used for grace and comfort. Some couples may be able to use things which do not feel good or look good on others. When in doubt, keep it conservative. Avoid drastic movements written by a choreographer if it throws you off balance or does not feel comfortable.

Style should fit a dancer's size, shape, and agility, and everyone is different. New ideas of styling may be obtained by watching good dancers and teachers. If you particularly admire something you see others doing, try it. Always remember to try for your own individual styling. Don't try to completely copy someone else. What looks good on them may look odd on you.

Develop a styling for each dance. Listen to the music and let it influence your body movements. Styling will increase your pleasure in dancing. Avoid misguided perfectionism. Remember, you are on a round dance floor, where dancing is for pleasure and fun, not competition. If you are dancing with a strange partner who has limited ability, omit extreme styling or fancy figures that you and your normal partner execute. You could embarrass your new partner, which is poor manners.

Skirt movements, hand positions, and special steps will again be taught when your teacher is showing the dance. Stay attentive, *watch and listen*. Before you realize it someone will be saying how nice you look and that will give you a great feeling of joy and confidence.

These tips have worked for us and I believe they are helpful, but remember, this is not law. It is our way of teaching and our ideas on styling. If your instructors tell you differently, try what they say. They are all searching, the same as we, to make dancing happy and pleasurable for you, the dancer.





*Norman and Helen Teague*

*— Wichita Falls, Texas*

**N**ORMAN AND HELEN TEAGUE started square dancing 25 years ago and have been active in dancing ever since. The Teagues have served as officers at club level, president of the Red River Valley Square and Round Dance Association, the Texas State Federation, and Director of Programmed Rounds at the 23rd National Convention in San Antonio.

The Teagues started round dancing in 1966 and teaching took a serious note on the retirement of their instructor. They didn't want round dancing to fade away in their district, so with lots of encouragement and help, they started down the road of fun set to music.

Their club, the "Stardusters," dances every

Thursday and they have basic classes twice a year in and around Wichita Falls. Norman also cues rounds for a number of square dance clubs at their specials in the district. They are on staff at Texoma Lodge and Western Hills in Oklahoma and at Fun Valley in Colorado.

While serving as Round Dance Coordinator for the Texas State Federation, they found that round dancing is at an all time high in the state. As they travel, they are seeing more and more couples enjoy round dancing and it's a wonderful feeling. So many have worked so hard for this.

Norman and Helen feel that one factor in this increase of round dancers in Texas is the "Round of the Month," which they select for the State Federation and mail out each month. It is their belief that this makes round dancing more related in the state. They know that all the dances they select will not please all of the people, nor will all of the dances be taught, but they try! They have a mailing list of over 95 people now and it is free, thanks to the Texas State Federation.

"Round dancing is a wonderful pastime and one can't help but feel personal pleasure and satisfaction seeing all the couples on the floor doing their thing," say the Teagues.

### THE EVER-CHANGING ROUND DANCE SCENE

The resounding echoes from the round dance halls at the recent National Convention had scarcely died away before we began to hear the familiar comments: "Square dancing and round dancing belong together and should be united more closely." And on the other side: "Round dancing should go it's own separate way!"

It has been like this for the past twenty years or so with some feeling that these are two separate and distinctly different activities and should be treated as such—while to others the thought of a balanced program would not be complete without the squares and rounds together.

Veteran round dance afficiando Manning Smith, like others of us, has given all of this much thought. He's put much of it in "apples for apples" context to avoid confusion and he's come out with a plan. Last month he introduced his idea in this magazine. This month in the Callers' Textbook section (page 27) he outlines Phase One of his plan. You'll be interested.

We're still very much interested in a number of projects relating to the round dance scene. One in particular has our imagination going full tilt. The Caller/Teacher Manuals (two) for the Basics of Square Dancing and the Contra Manual have proven to be of great help. Why not a basics manual for round dancing? Perhaps Manning's approach to two phases of round dance teaching will pave the way. We'll see. In the meantime, if you have some thoughts you'd like to pass along or if you'd like to see an article on a specific aspect of the activity, please let us know.



# LADIES ON THE SQUARE

## DRESS IDEAS FROM OUR READERS



**T**HIS MONTH, ARIZONA, FLORIDA AND OHIO contribute ideas of very special square dance dresses. They may tickle your imagination when you plan your next square dance fashion. By all means, along with sewing suggestions, do share your ideas on care of garments, recipes and handy square dance hints so that your fellow enthusiasts may read them in these pages. Suggestions should be sent to the attention of Ladies on the Square.

### Bicentennial Ideas Continue

Rosemary Lloyd Smith of Jacksonville, Florida, models her original idea for a Bicentennial dress. Selecting a patriotic print in red, white and blue double knit material, she has made her skirt in a wide, 12-yard sweep, with



one deep ruffle at the lower edge. The dress is designed on a princess line with one red and one blue godet set in the skirt both in the front and back. Wide blue and red ties slip under the sailor collar and are held in place by a tap across the bodice. Blue grosgrain ribbon and star-shaped buttons are used as trim. This delightful pattern would be fun to sew in other fabrics even after our country's birthday celebration is past.

### Unusual Dress Idea

Edna Hogle of Dublin, Ohio, sends along this idea on how to change a dress with only three yards of fabric. As seen in the accompanying photo, you start with an underskirt (this one is

white, ruffled polyester and is the skirt of her club dress) and then overlay it with a second fabric. Edna has used a white and brown floral gauze cloth in an old-fashioned design, suggesting a nosegay. Brown bows gather up the skirt to give it a scalloped look. The five yards of the underskirt can be "topped" with three yards of any material or in any design desired.



### Square Dance Picturama

When you love square dancing, you can show it not only *by* your costume but *on* your costume. Jeri McCulley of Phoenix, Arizona, has done just that by appliqueing square dancers in a variety of square dancing positions on the lower edge of her dress. Six, very wide gores each feature two square dance scenes. Done in brightly colored fabrics, the figures stand out against a white background. Solid tones of red, blue and green are used in the bodice. These figures are all original designs from Jeri's clever fingers.





# • Chapter forty-two

## *Squares and Rounds Together—One Program* (continued)

*By Manning Smith, Bryan, Texas*

**T**HE SQUARE DANCE MOVEMENT is fundamentally a dance movement. That is the excuse we use week after week to get people together to socialize, get to know one another, and to have the enjoyment that is generated by music and people and physical activity. Hence, it would seem that anything that adds to that enjoyment should not be excluded from the program.

We know from experience that there is no pleasure exactly like that of the performing arts, and we also know that the dancers who stay in the movement are those who learn to perform well. Therefore, anything that helps the dancer to improve his ability to dance should be examined with great care and included when possible. Football players have taken modern dance training; track stars have taken ballet to improve their balance and poise and movement and coordination in their chosen fields. Round dancing can do the same for square dancers!

The key to successful inclusion of round dancing in the square dance movement is the caller. In the beginning he is the leader and best judge of what is good for his dancers. He must learn to do simple square dance rounds well enough to dance *with* his dancers. It is great public relations and by so doing he gives permission to one and all to try the square dance rounds if they so desire. Not all will participate, but many will if given the opportunity, and those who do become the nucleus around which to build *better* dancers—dancers who do *better* dancing!

Today we find many different types of easy couple dance routines that are being used in the square dance movement by callers and teachers to complement and lend variety to the program of square dancing. In one sampling of about fifty leaders representing areas throughout the country, there were 138 different routines listed as being used. And we are sure there were fully as many more that were not listed. But this does give an idea of the many roots this “tree” of couple dancing has, since teachers tend to teach what they know best, consisting of dances that have been handed down to them by those who went before or routines that dancers enjoyed the most and wanted to keep.

Today the square dance movement is growing by leaps and bounds and the new dancers eagerly look forward to their graduation and acceptance into existing clubs. They are also in a hurry to “learn it all”—NOW—as quickly as possible, so they can dance *anything, anywhere* with the precision and grace and beauty of those who have been dancing for many years. And



that "anything" includes every kind of dance that has been included or associated with square dancing — mixers, folk dances, contras, line dances, and certain modern couple dances that we call "rounds."

As a result it becomes apparent that we do not have time to teach all the 138 dance routines being used in the field of square dance rounds and we must arbitrarily select those that have proven their popularity and also have within their framework the elements of *good, basic* dancing that can be incorporated into a method of progressive training.

### **A Place to Start**

The groundwork for such selections is already laid and all we need do today is to accept the status quo—the situation we find as we dance across the country. Of the 138 dances listed, half a dozen rose to the top as being the most frequently used and it would be fitting to start with them in developing a suggested program of teaching for the caller. These could be the goals toward which every caller could strive as he takes his new dancers through the first 50 Basics of square dancing. And he could program accordingly with the knowledge that they could do *some* rounds when they finish.

The "half dozen" routines mentioned are (1) Left Footer's One-Step, (2) Miss Frenchy Brown, (3) White Silver Sands, (4) Hully Gully line dances such as Amos Moses and Little Black Book, (5) Dancing Shadows, (6) Mexicali Rose. All are relatively simple rounds that are easily taught *provided* there has been time programmed for some basic training in steps and positions and directions, etc., prior to the memory work of learning routines. Units of steps are learned by the dancer through practice, and these practice drills or dances should precede the learning of the routine.

### **Work with Logical Progressions**

So we must not look at the wide spectrum of the entire round dance program as a whole but, rather, start at the very beginning and divide it into logical progressions—into "phases" similar to those our children go through as they grow and develop through babyhood, pre-school, elementary, teens, college, etc. Each is an identifiable period of growth and improvement and development. So it is with round dancing. It, too, can be divided into "phases" and catalogued in such a way that everyone may know in which period of growth and development a dancer is at any given time, and callers can understand that they can choose how far they can or would like to go!

Hence, we might call the very beginning of round dancing by the name, "Phase 1," which would include everything the caller thinks his dancers could do in rhythm to the music he selects with a minimum of instruction—from the clapping of hands as in the Patty Cake Polka to the stomping of feet in the Teton Mountain Stomp or the walking to music as in the Grand March. These should be patterns of steps that are easy to do, short in duration, fun to do, and with routines that are repeated over and over. They can be known routines with names or they can be parts of routines that will be taught later in "Phase 2."

There are literally hundreds of mixers and simple routines from which a basic program could be selected for the "Phase 1" introduction of round dancing during the first weeks of a basic square dance class. But we only need a few that have stood the test of time to show the method by which



anyone who desired could analyze and develop such a program. By careful examination and analysis we can see what each teaches our dancers, what carry-over value each has, how much time each takes for teaching and learning.

### **Natural First Steps**

Most classes begin when the caller asks the people to form a big single circle around the room—something everyone does without question (even those who were “dragged” out the first night). Introductions may be next in order or a grand right and left or a grand promenade—a “grand” opportunity to teach posture and the shuffling, sliding step on the balls of the feet that most really good dancers use in everything they do. It is a grand opportunity to *practice* good dancing and it is a very simple thing to bring couples down for:

### **The Grand March**

Music: Any good slow march music in 4/4 time. Keep it comfortable.

Use: Frequently—add variations each week.

Time: 5 minutes.

Setup: To lead into squares, bring down the center in fours and eights. For circle mixers and rounds reduce to grand promenade.

Value: Gets action started quickly. Gives the opportunity to teach good posture, good dance stepping rather than walking, lines up partners.

### **The Patty Cake Polka**

Music: Shaw 227/228 or any good polka music.

Time: 5 minutes.

Use: Occasionally, to pep things up and have fun.

Value: Teaches the “heel, toe” used in many polkas, the sideward two-step, hand clapping for rhythm, elbow swing and movement to new partners.

### **Tennessee Wig Walk Mixer**

Music: Decca 28846 or any good schottische

Time: Can be taught in 5 minutes to beginners.

Use: Every week until this time is needed for other work or until dancers tire of it.

Value: It teaches a point forward and side with toes, a type of grapevine, a right hand star, a running two-step with a brush on the 4th count of the measure, movement to new partner.

### **The Schottische**

Music: Music in 4/4 time written especially for this dance with a minor accent on the 4th count of the measure.

Time: 5 minutes for the basic schottische, more as variations are added later.

Use: Each week, with variations, until it needs to be replaced by other work.

Value: It teaches a running two-step with a “hop” or “lift” on the 4th count of the measure and it is important for the dancer to learn that this 4th count is the one used for many things other than a step—such as a brush, hop, lift, point, pivot on the ball of the foot, touch the toe of one foot to the instep of the supporting foot, swing the foot forward or backward, etc. It can be used to teach the difference between “rough” dancing and smooth dancing by the way the “hop” is done. With variations it can teach all the



most-used positions of round dancing and can even be used as the introduction to couple pivots! It is valuable as a regular mixer or as a *threesome* mixer in which partners are not needed! It shows up later in many versions—from the current takeoff of the “horse and buggy” schottische to the music of Cotton Eyed Joe, to the everlasting fun of Salty Dog Rag, which was a takeoff of the Military Schottische of many years ago.

### **The Jessie Polka**

Music: MacGregor 5001 or any good polka music in 2/4 time will do.

Time: 5 to 7 minutes to teach beginners.

Use: Each week until dancers tire of it.

Value: Teaches foot movements; has same footwork for everyone; can be used as a line dance without need for partners.

Analysis: 8 counts—Touch left heel forward step on left in place, touch right toe back, brush ball of right foot forward, touch right heel forward, step on right in place, touch left heel forward, draw left foot back across right but take no weight. 8 counts—Walk 8 steps forward.

Extended Teach: Review sideward two-step as was done in Patty Cake Polka, then teach a forward two-step slowly by stepping forward on the left, stepping beside the left on the ball of the right foot and stepping forward again on the left. Then do the same with the right foot stepping forward, stepping beside the right on the ball of the left, forward again on the right. Replace 8 walking steps with four forward two-steps.

At some point in the training of the new dancer it becomes necessary to teach how to waltz and, just as important, how to *hear* waltz music because learning dancing is also a study of music. There is no better way than:

### **The Standard Waltz Box**

Music: Any good waltz music with a tempo of 108 to 112 beats per minute, preferably without vocals, in 3/4 time which means that there are three beats per measure with heavy emphasis on the *first* beat of the measure.

Time: 15 minutes.

Use: Frequently in freestyle, NO routines, excellent as a goodnight waltz with partner.

Value: Research has proven over and over that the standard waltz box training gives fastest and best results with beginners. It is something almost everyone has always wanted to do. It is an introduction to the team play of closed position couple dancing. It has a *consistent* rhythm which makes it one of the easiest and most enjoyable of all dancing.

Teaching Method: Large single circle with everyone facing center of hall, all hands joined, same footwork. Everyone step straight ahead toward center of hall on left foot on count one, place right foot even with left about 12 inches to the right side of left foot and take weight on right for count two, draw left to right and take weight on left on count 3. On the next measure step straight back on right foot on count one, place left foot 12 inches to left side of right foot and take weight on left on count two, draw right foot to left and take weight on right foot on count three. This completes the basic box in two measures of music. The caller must *count* for the dancers in the beginning until they learn that the count one of a measure of waltz music is always heavily accented and can be recognized as the heavy bass beat, which is then followed by two softer beats.



### Check This Trio

Rules: There are three simple rules that must be drilled into the minds of the dancers:

(1) In doing the standard box the dancers must always step either straight forward or straight backward on count one.

(2) If they are not following Rule #1 as they dance, stop and start over. Do not practice something wrong.

(3) Since the waltz came from Germany or Bohemia and the German word "waltzen" means to revolve or turn, we can establish a rule that says: In any one complete waltz box done in two measures of music, the direction of turn should be that of the foot that steps forward! i.e. If the left foot steps forward, the turn should be left face. When the right foot is the one stepping forward, then the turn will be right face.

Continuation of Teaching: When all the dancers can do the box as just explained (5 minutes), have the ladies turn around to face the wall and join hands as in an Alamo balance setup. Repeat the box drill with the ladies starting the box by stepping back on their right foot as the men step forward on their left. Drill to the caller's count. When all have this, have the ladies step in front of the men and join both hands. Repeat above drill.

Next, have the ladies place their hands on the shoulders of their partner—or on the upper arm if there is a great difference in height. Men will place hands at ladies' waist in a position they would use if they were going to lift a small child up onto a table or stool (try it!). The man's little fingers should be along the top of the lady's waistline and his other fingers should extend around behind to the small of her back. Repeat the box drill in this position.

Keeping the same position with the exception of the man's left hand and the lady's right hand, which should be joined at eye level of the lady with the man's palm up the lady's hand resting lightly in it, drill the box again in this "closed" position.

When the dancers gain confidence allow a slight turn to the left as the man steps forward on his left foot—no turn on the backward step on the right foot to complete the box, that comes later and quite naturally. As progress is made, the degree of turn can be increased to whatever amount is comfortable. A Word of Caution! Do not try to go too fast in your teaching! Let the dancers learn and enjoy what they know. But also, do not wait too long to show them that the standard box can be done by starting *backward* on the left foot and turning the other way—back on the left, side right on right, close left to right; forward on right, side on left, close right to left. Emphasize that this box with the right foot stepping forward means that the direction of turn will be right face.

*As you can tell, there's still more to cover. Phase II, the teaching of simple, well-phrased and well-choreographed routines, is in the preparatory stages and as soon as it is completed it, too, will be included as a segment of the Callers' Textbook. In the meantime there are other topics of the caller's art to cover. A number of callers will be discussing these subjects and you'll find them here in the Textbook in the coming months.*





# Style Lab

TRANSFER

THE COLUMN

3 and 1 TRANSFER

THE COLUMN

and CHECKMATE

AS WE HAVE NOTED a number of times in this series, when a new and different traffic pattern (experimental movement) is invented the caller's notes are soon flooded with variations on the theme. This was true with a variety of moves stemming from an Ocean Wave, various versions of Wheel and Deal, quantities of material using tag figures and many offshoots stemming from Spin the Top.

One of the more recent themes is developed around a column. Last month (SQUARE DANCING magazine September, 1976) we showed one way of getting into columns from route lines with each person doing a curlique with his opposite. The result is shown here (1) before the dancers release handholds.

Let's look at three more variations built from the same formation. As a starting sugges-







tion, in any of these figures the lead persons in each column and the persons directly behind them should mentally identify themselves. In Transfer the Column these first two people will move single file around the adjacent column (2). At the same time the other dancers in the column will move forward in what amounts to a half Tag the Line until each of the trailing dancers is adjacent with another. They take right forearms and turn three-quarters (3) then drop hands and step forward.

During this time the two pairs of dancers who are moving single file around the square stop at the halfway point and turn to face in to the center of the set. By stepping apart slightly, room is provided for those having turned in the center to step forward to form a right hand ocean wave with them. (4).

3 and 1 Transfer the Column starts from the same formation (1). The two lead dancers in each line are followed by the third person in the line (5) and, as they move around as the two did in Transfer the Column, the end men move forward in the center, take right forearms and start a three-quarter turn.

As the two leading sets of three reach the side positions (slightly offset) the two men, turning in the center, release handholds (in our photos the men could have retained handholds a little longer) (6). The two trailing ladies in each line step to their right leaving an open spot between them and the man on their left. The two lone men, having finished their turn, step forward (7) and end in two, three and one lines (8) ready for a destroy the line, which would result in a completed double pass thru formation.







Checkmate, which also starts from the same column formation (1), calls for the two lead dancers to do the same as they did in the start of Transfer the Column (9). They move around single file until they are at the side position, at which time they each turn individually to face across. At the same time the trailing two couples move single file past each other in a Tag the Line (10). Having passed each other they turn right individually (11) and step forward to end in a two-faced line with the other two dancers who were waiting for them (12).

In a number of these patterns some of the dancers are required to cover a greater distance than others, but it is noted that dancers automatically learn to adjust to this difference so that in most instances they all complete the

figure at virtually the same time.

It is important to remember in figures of this type that each dancer must be fully aware of his own traffic pattern. When dancing Transfer the Column, for instance, as each column of dancers moves simultaneously it takes a bit of concentration to be cognizant of who turns with whom. And if those dancers in one column move at a faster pace than those in the other column, it sometimes happens that the wrong people do the turning and the result is disaster.

Not always will the column be set up as it is here, so each dancer should be aware of where each of the eight dancers is required to be when the figure is complete. Of prime importance is the fact that the pattern not be rushed and that it be done as smoothly as possible.





# ROUND THE WORLD of SQUARE DANCING

Those with items of special interest should send them to NEWS EDITOR, SQUARE DANCING, 462 No. Robertson Boulevard, Los Angeles, Calif. 90048. Letters will be read and appreciated although time may not allow the personal acknowledgment of each one.

## Ontario

Last May, at the closing Supper and Dance of the Beaux and Belles Square Dance Club of Toronto, Canada, three member couples of the club were honored for perfect attendance during the 1975-1976 season. A year's subscription to SQUARE DANCING magazine was presented to the following: Mr. and Mrs. Jim Coats, Mr. and Mrs. R. Coombes and Mr. and Mrs. Jim Purvis. What a great way to acknowledge members who faithfully attend and support their club dances! We've entered subscriptions in the names of the three couples. Our congratulations and a warm welcome to the SIOASDS family. We also extend our thanks to the members of the Beaux and Belles for thinking of us.

## Arkansas

The Cherokee Squares of Cherokee Village celebrated their 4th anniversary in July. The group participated in the Cherokee Village Bicentennial parade with a representative float and exhibition dancing at the end of the parade. Among the 200 club members are four

couples who observed their 50th wedding anniversaries this year, making a combined total of 200 years of wedded bliss.

## Tennessee

The 2nd Annual Fall Square Dance Jamboree will be held October 15, 16, and 17, at Spring Creek Dude Ranch, Hickory Valley. Callers are T.J. Talley, Harold Shults and Lonnie Seshier. Rounds will be conducted by Grant and Barbara Pinkston. Cabins and camping sites are available at Spring Creek Dude Ranch and there are motels nearby. All Ranch facilities will be available. A midnight hayride Friday night and a midnight breakfast on Saturday is planned. Informal worship service on Sunday morning will be held at the Pavillion at the campground.

## Nevada

Chris Vear is scheduled to call a Hallowe'en Dance at the First Baptist Church, 9th and Bridger, in Las Vegas on October 30th. For further information contact Jim Hinkle, 4253 Hampshire Green, Las Vegas 89110.

## Utah

Associated Square and Round Dance Clubs of Utah are presenting Roger Morris and Mac Letson as callers for the Bicentennial Festival Dance on October 1 and 2. The affair will be held in a hall built for dancing—hardwood floors, air conditioning and almost perfect acoustics—a multi-million dollar hall at Brigham Young University in Provo. All state dancers, visitors and tourist are invited to attend.

—Earl Beck

## Idaho

The Ag<sup>2</sup> (Silver) Valley Squares of Osburn, a small beginning club, decided that they would like to have a festival, too. An idea was born from a local mine which conducted underground tours. "Has anyone ever danced in a mine?" Seemed like a good idea so arrangements were made; a "Claim Jumper" badge was created and the "June Jump" became a reality.

Representing 200 years of marriage are (left to right) Fern and Harold Kline, Helen and Bill Hannah, Velma and Herman Elliott and Edna and Russel Cox.





# ROUND THE WORLD of SQUARE DANCING

It proved to be quite an experience—the sound echoing around the large hole that is to be a hoist room someday, pure cool water dripping down on rubber clothed dancers complete with hard hats, sloshing around the square, non-dancers on the tour gazing in bewilderment. With one success underground, the group decided to try for two. Seeking better accommodations, the Bunker Hill Company at Kellogg was consulted. Thinking it a bit strange but good for the area, the company gave the OK. On June 25 and 26 evening dances were held with guest callers and dancers from all over the Inland Empire and Canada, many of them members of Square Wheelers International, a group of dancers with camping rigs from Washington, Idaho, Montana, Alberta and British Columbia. On Sunday afternoon 73 people climbed aboard the train for the two-mile journey into the mountain tunnel. In the shoproom squares formed and stepped around ore cars, tools, etc. Later 44 new Claim Jumpers and 18 repeat “Jumpers” were taken on a guided tour of the tunnels and hoist rooms.

— Ann Anthony

caller for the Ponchatoula Promenaders. Since B.P.'s retirement from square dancing because of ill health, the program has been continued by Joe Patti, present club caller, along with the club members. Callers from Louisiana and Mississippi donate their time and talent, flyers are donated as is the use of the Home, so that all money collected is given to the representative of the Association who is present at the dance. For groups who like gospel singing, Sunday, October 24, holds a treat for them. In addition to the New Dawns, a gospel group organized by B.P. Merritt after he was forced to give up calling, some of the foremost singing groups in Louisiana and Mississippi will sing to benefit muscular Dystrophy patients.

— Bill and Pat Daigle



## Germany

The Munich Dip-N-Divers Club celebrates its 15th Anniversary in 1976, although members feel it might be considerably older. A request is sent to all dancers, most likely former military personnel, who danced in the Munich area prior to or during the early 1960s to get in touch with the club president, Hanns-Dieter Keh, c/o MSG Truxal, D.T., USMCA Munich, APO New York 09407, and offer any knowledge of early club existence. The Dip-N-Divers hosted the 1975 EAASDC Fall Roundup and hold a unique copyrighted Maypole Dance in adherence to old Bavarian customs. The club badge features the “Frauenkirche,” the famous cathedral in Munich.

## Washington

On May 21, Magnolia Field House in Seattle was the site of a very special dance honoring Joe and Betty Hall for nearly 30 years of calling and teaching in the Seattle area. The occasion attracted 72 squares of dancers in addition to several of Joe's early calling colleagues, all of whom contributed a stint during the evening. Sponsoring club was the Jo-C-Dos for whom Joe has called 27 years. Organizers and co-



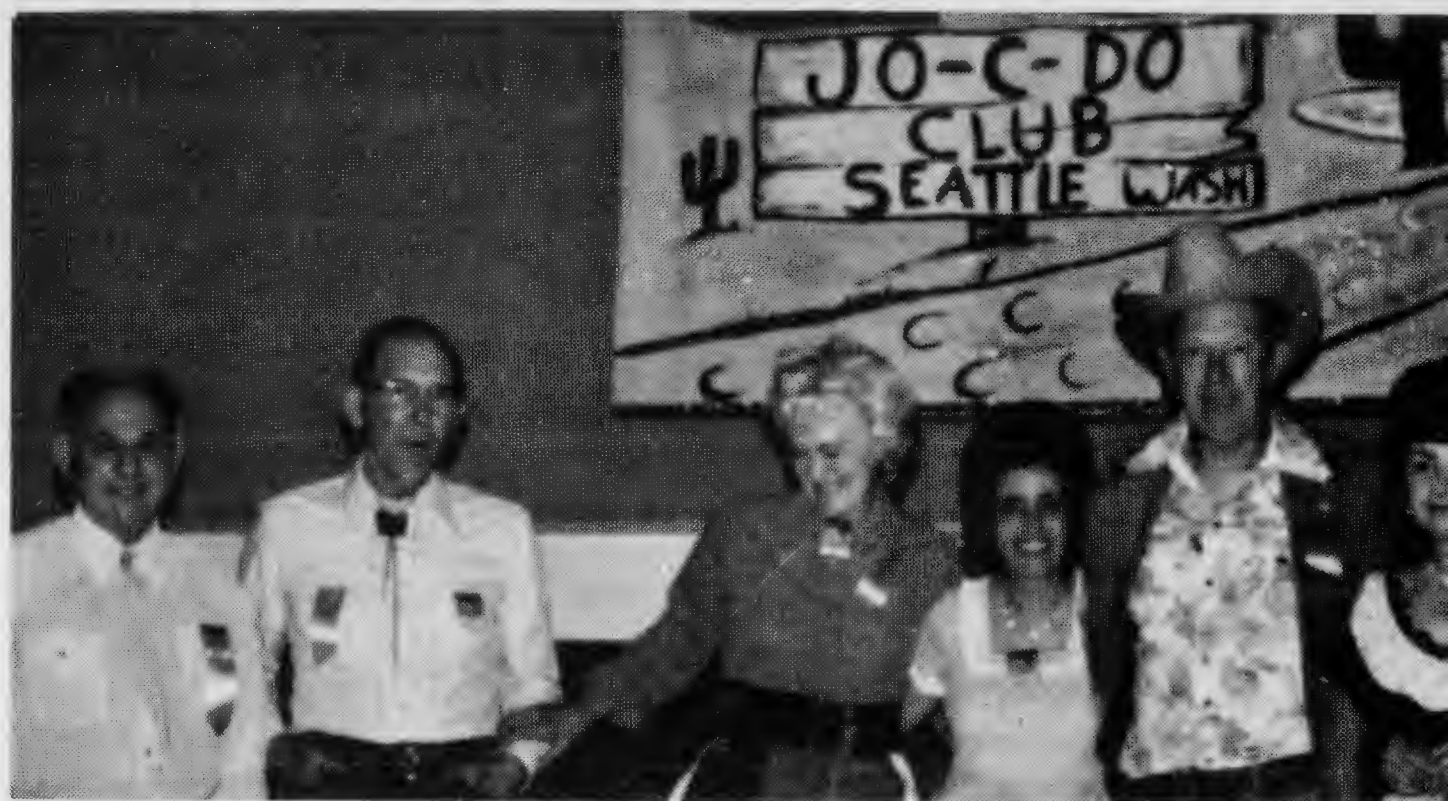
Western-Aires (Phoenix, Arizona) club callers Smokey Snook (left) and Patrick Gale (right) shared the mike with Ron Whyte (center) as the club members welcomed the 1976 Australian Tour Group to their city in July.

## Louisiana

The 4th Annual Muscular Dystrophy Square Dance will be held in the Knights of Columbus Home in Hammond on October 23. This annual event was started by B.P. Merrit who was the



Taking time out from the dancing are (left to right) Mario Genzale, Len Myers, Alice Myers, Madeline Genzale and Joe and Betty Hall at the affair honoring the Halls.



chairmen were Mario and Madeline Genzale and Len and Alice Myers, who arranged for door prizes and excellent halftime entertainment. The Halls received a short wave radio scanner as a special commemorative gift. Joe calls every Tuesday for an open dance appropriately named "Always Open Squares." This is a 21-year institution at Genessee Hall. Every first Saturday finds Joe at Hagen's Barn in Renton calling a live music dance. The Halls have traveled extensively on calling dates and are regulars at the Penticton, B.C. Jamboree in August. Immediate plans call for Joe's retirement later this year from a long career with the Seattle Metro Transit System, but Betty and Joe will be seen in the square dance picture for many years to come. If the popularity of this vigorous and attractive couple is any indication, square dancing can only benefit. Congratulations to Joe and Betty!

— John Carroll

#### Texas

On May 16th the North Texas Association presented life memberships to Jim Horn, Raymond Smith, Joe Lewis and E.O. Rogers. Each was given a beautiful plaque and each of the four so honored made acceptance speeches.

#### Virginia

The 9th Annual Spirit of '76 Square Dance Festival will highlight the 1976 Bicentennial square dance schedule for Tidewater dancers. Coordinated with historic Yorktown Day, the festival will be held in the Yorktown Intermediate School on October 15 and 16. The staff will include callers Red Bates, Chip Hendrickson, Al Stevens, and Charlie Vaughn, with Sam and Marge Houser leading the rounds. The well-rounded program will include club level and intermediate squares in separate halls, round dancing, workshops, round dance party, special entertainment, and a die hard ball. The

school is located near motels and restaurants and the historic attractions of Yorktown, Williamsburg, and Jamestown. Accomodations for self-contained campers are available. Host club members of Square Edge in colorful colonial costumes and historic flags and murals, will provide authentic background. — Sam Reams

#### New Zealand

Square dancing has its advocates among the younger set in all parts of this globe and New Zealand is no exception. Margaret Ementon calls and teaches two groups on a regular basis in the Christchurch area. The younger club, known as the Tadpoles, starts at age five while



the Avon Teens includes the teenage boys and girls. Many a "Tadpole" has swum up into the Avon Teens upon reaching the appropriate age. The Tadpoles were named by a chance remark when an adult asked Margaret how her "tadpoles" were progressing. The Avon Teens, on the other hand, designed their own badge after



the Avon River which runs through Christchurch. They run their own club and are  
(Please turn to page 59)



# 8 pounds of sound by Hilton



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# *Sets in Order* **WORKSHOP**

FOR LEADERS IN THE FIELD OF  
SQUARE AND ROUND DANCING



*October, 1976*

**I**T'S A TRIP to Louisville, Kentucky, this month where we'll enjoy dancing to "Stew" Shacklette. Stew and Anna live in Pleasure Ridge, a suburb of Louisville, with their four sons. In his calling Stew combines squares and contras and calls regularly for a folk dance group. We would remind you that the calls submitted by Stew are not necessarily original but are figures and combinations of figures that he enjoys calling.

Two and four lead right  
Circle to a line  
Pass the ocean  
Split circulate  
Swing thru  
Boys run  
Pass the ocean  
Fan the top  
Recycle  
Sweep one quarter more  
Slide thru  
Cross trail  
Left allemande

Heads flutter wheel  
Square thru  
Circle to a line  
Pass thru  
Heads partner trade  
Ferris wheel  
Double pass thru  
Centers in  
Cast off three quarters  
Pass thru  
Bend the line  
Pass thru  
Boys partner trade  
Ferris wheel  
Boys pass thru  
Swing thru  
Centers trade  
Boys run  
Partner trade  
Star thru  
Square thru three quarters  
Left allemande

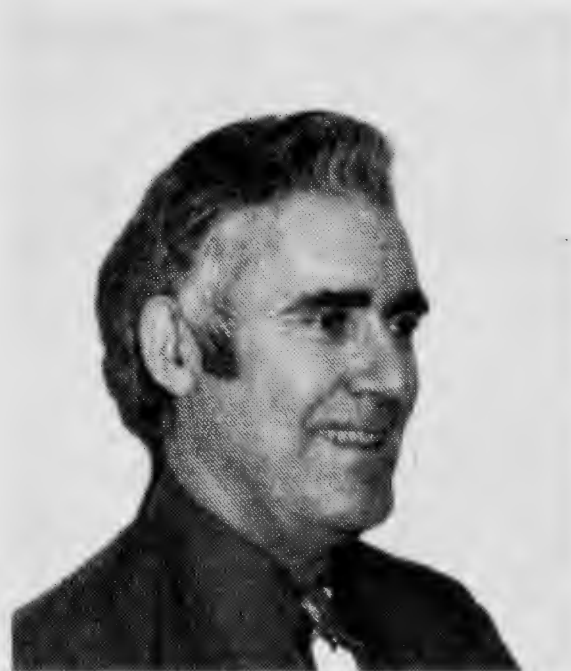
Heads curlique  
Boys run  
Heads partner tag  
Heads partner trade  
Pass the ocean  
Step thru  
Veer to the left  
Tag the line left  
Wheel and deal  
Pass the ocean  
Lock it  
Swing thru  
Boys trade  
Box the gnat  
Change hands  
Left allemande

Heads square thru  
Swing thru  
Boys run  
Tag the line left  
Ferris wheel  
Step to a wave  
Recycle and one quarter more  
Star thru  
California twirl  
Swing thru  
Boys run  
Tag the line left  
Wheel and deal  
Square thru three quarters  
Trade by  
Left allemande

One and three square thru  
Do sa do to a wave  
Girls walk and dodge  
Destroy the line  
Swing thru  
Boys walk and dodge  
Destroy the line  
Sweep a quarter more  
Star thru  
Trade by  
Circle half  
Veer left to two-faced line  
Tag the line left  
Wheel and deal  
Square thru five hands  
Trade by  
Left allemande



Heads flutter wheel  
 Half square thru  
 Circle half  
 Veer left to two-faced line  
 Circulate once  
 Bend the line  
 Curlique  
 Coordinate  
 Bend the line  
 Star thru  
 Dive thru  
 Swing thru  
 Boys trade  
 Turn thru  
 Left allemande



**STEW**  
**SHACKLETTE**

*Stew Shacklette's first experience at teaching came when he was asked to teach a group of teenagers to square dance on roller skates. After working with the group for some time he began calling for them during the year prior to beginning his college education at Western Kentucky University. While at Western Stew was able to gain more experience by teaching square dancing through the student teaching program. In 1951 Stew joined the Navy and was sent to San Diego, California, where he met Harold Lindsey and Bob Shepard, callers in the area who took him under their wing and helped him to become a better caller. In 1957 Stew returned to Kentucky where he helped form the Kentucky Callers Association. He calls for three clubs regularly, has an advanced club in addition to the folk dance group and participates in festivals and weekends in the Eastern and Mid-Western United States. Stew is employed by the Department of the Army as an Educational Specialist and is presently serving as Chief of the Instructional Design Team, with responsibility to self-pace instruction in the Armor School at Fort Knox.*

(65)  
 Allemande left alamo style  
 Boys run right  
 Boys run left  
 Girls run right  
 Girls run left  
 By the left  
 Cast off three quarters  
 Slip the clutch  
 Right and left grand

Sides right and left thru  
 Slide thru  
 Pass thru  
 Do sa do to a wave  
 Spin the top  
 Cast off three quarters  
 Coordinate  
 Wheel and deal  
 Eight chain four  
 Square thru three quarters  
 Trade by  
 Curlique  
 Girls run  
 Star thru  
 Trade by  
 Square thru three quarters  
 Left allemande

Heads flutter wheel  
 Star thru  
 California twirl  
 Circle half  
 Veer left to two-faced line  
 Circulate  
 Bend the line  
 Step to a wave  
 Swing thru  
 Spin the top  
 Swing thru  
 Boys trade  
 Boys run  
 Tag the line in  
 Step to a wave  
 Swing thru  
 Spin the top  
 Swing thru  
 Centers trade  
 Boys run  
 Bend the line  
 Pass the ocean  
 Step thru  
 Left allemande

#### SPECIAL WORKSHOP EDITORS

Joy Cramlet	. . . . .	Coordinator
Dick Houlton	. . . . .	Square Dance Editor
Don Armstrong	. . . . .	Contra Editor
Ken Collins	. . . . .	Final Checkoff



(65)

Allemande left alamo style  
Girls run left  
Girls run right  
Boys run left  
Boys run right  
By the right  
Cast off three quarters  
Slip the clutch  
Left allemande

Sides pass the ocean  
Men trade  
Ladies trade  
Step thru  
Swing thru  
Spin chain the gears  
Men run  
Wheel and deal  
Square thru five hands  
Trade by  
Left allemande

Sides lead right  
Circle to a line  
Pass the ocean  
Recycle  
Veer left to a two-faced line  
Ferris wheel  
Centers pass thru  
Circle to a line  
Pass the ocean  
Swing thru  
Boys trade  
Boys run  
Ferris wheel  
Centers sweep one quarter more  
Left allemande

### GLORY

By Gene Pearson, Groves, Texas

Heads slide thru  
Right and left thru  
Swing thru, boys trade  
Turn thru, left swing thru  
Girls run, couples circulate  
Wheel and deal, swing thru  
Boys trade, turn thru  
Trade by, swing thru  
Boys trade, curlique  
Boys run, pass thru  
Wheel and deal, centers slide thru  
Square thru, swing thru  
Boys trade, boys run  
Bend the line, pass thru  
Wheel and deal, centers swing thru  
Boys trade, turn thru  
Left allemande

Fred Bailey  
*Rush City, Minnesota*

Promenade, sides wheel around  
Heads only California swirl  
Half tag, trade and roll  
Reverse flutter wheel  
Pass thru, left allemande

Head gents corner girl  
Star thru the opposite two  
Circle up four  
Ladies break to a line  
Half tag, trade and roll  
Turn thru, left allemande

### WRONG GEAR

By Jim Davis, Seattle, Washington

Heads curlique, boys run  
Curlique with the outside two  
Cast off three quarters  
Swing thru, recycle  
(Boys in middle)  
Single circle to an ocean wave  
Swing thru, boys run  
Couples trade in your line  
Wheel and deal, curlique  
Boys run, U turn back  
Allemande left

### SINGING CALL\*

### THE AMERICAN WAY

By Paul Hartman, Wheaton, Maryland

**Record: Top # 25328**, Flip Instrumental with  
Paul Hartman

OPENER, MIDDLE BREAK, ENDING  
Four ladies chain I say and then you rollaway  
Join your hands and you circle the ring  
Rollaway and half sashay and circle that way  
Left allemande then you weave the ring  
We are happy to be in the land of liberty  
Do sa do and then you promenade  
We are proud to live today in the good old USA  
Where we've got our American way  
FIGURE:

One and three you square thru  
Count four hands around you do  
With the outside two you pass the ocean  
Lockit recycle then sweep a quarter my friend  
Curlique and then the girls run right  
Swing that fellow there and then  
You go left allemande come back and  
Promenade 'em hand in hand  
Left the freedom bell ring we've got everything  
Including our American way

SEQUENCE: Opener, Figure twice, Middle  
break, Figure twice, Ending.



# ROUND DANCES

## YOU ARE LOVE — Grenn 14230

**Choreographers:** Alvin and Mildred Boutillier

**Comment:** A nice waltz to pleasant music.

### INTRODUCTION

- 1-4 OPEN-FACING Wait; Wait; Apart, Point, —; Together BUTTERFLY, Touch, —;

### PART A

- 1-4 Waltz Away, 2, 3; (Reverse Twirl) Manuv, 2, 3 end in BUTTERFLY BANJO M face LOD; Bwd Twinkle, 2, 3 end SIDECAR M face DIAGONAL COH & RLOD; Bwd Twinkle, 2, 3 end CLOSED M face RLOD;

- 5-8 Dip, —, —; Recov, Spin Turn, 3 end M face LOD; (L) Waltz Turn; (L) Waltz Turn end in BUTTERFLY M face WALL;

- 9-12 Repeat action meas 1-4;

- 13-16 Repeat action meas 5-8;

### PART B

- 17-20 Float Apart, 2, 3; (Wrap) Fwd, 2, 3; Fwd Waltz; (Roll Across) Fwd Waltz end LEFT-OPEN W on inside;

- 21-24 Twinkle, 2, 3; Twinkle, 2, 3; Change Sides, 2,3 end in BUTTERFLY M face WALL; Side, Draw, —;

- 25-28 Fwd, Side, Hook to SEMI-CLOSED facing LOD; (Fwd, 2, 3) Cross Over, 2, 3 to REVERSE SEMI-CLOSED facing LOD; (Cross Over, 2, 3) Fwd, 2, 3 to SEMI-CLOSED facing LOD; Thru M face WALL in BUTTERFLY, Side, Close;

- 29-32 Waltz Away, 2, 3; (Spot Turn to SKIRT SKATERS) XIB, 2, 3 face RLOD; L Wheel, 2, 3 end in SEMI-CLOSED face LOD; Thru to BUTTERFLY, Face WALL, Close;

SEQUENCE: A — B — A — B Step Apart and Ack.

## EVERYBODY'S DARLIN' — Grenn 14230

**Choreographer:** Vernon Porter

**Comment:** A lively two-step to a tune of an old favorite once popular tune.

### INTRODUCTION

- 1-4 LEFT-OPEN M face LOD Wait; Wait; (Twirl) Side, Behind, Side —; (Reverse Twirl) Side, Behind, Side end in CLOSED —;

### DANCE

- 1-4 Fwd, —, Fwd, Close; Fwd, —, Fwd, Close; Side, Close, Cross/Check to SIDECAR, —; Recov, Side, Thru to BANJO, —;

- 5-8 Fwd, Lock, Fwd, —; Fwd, Lock,

Fwd/Check, —; (Fishtail) Behind, Side, Fwd, Lock; Run Fwd, 2, 3, 4 end in CLOSED;

- 9-12 Fwd, —, Fwd, Close; Fwd, —, Fwd, Close; L Turn, Side, Close, —; L Turn, —, Side, Close M face WALL;

- 13-16 Side, Close, Cross/Check end in SIDECAR M face RLOD, —; Recov, Side, Thru to BANJO M face DIAGONAL LOD & WALL; Side, Behind, Side, Front; Pivot, 2, (Twirl) Walk, 2 end in CLOSED M facing LOD;

SEQUENCE: Dance goes thru three times plus Ending.

Ending:

- 1-2 BUTTERFLY M face WALL Side, Close, Side, Close; Apart, —, Point, —.

## THE LAZY RIVER — Belco 267

**Choreographers:** C.O. and Chris Guest

**Comment:** A fun two-step to very good music.

### DANCE

- 1-4 SEMI-CLOSED wait 3 pickup notes Fwd Two-Step; Fwd Two-Step; Fwd, Close, Back, —; Back, Close, Fwd end in CLOSED M face WALL, —;

- 5-8 Side, Close, Side, Close; Side, Draw, Close, —; Side, Close, XIF, —; Side, Close, XIF end in OPEN facing LOD, —;

- 9-12 Circle Away Two-Step; Circle Together Two-Step end M face WALL in CLOSED: Side, Close, Fwd, —; Side, Close, Back, —;

- 13-16 Apart, 2, 3 Touch; Together, 2, 3 to BANJO, —; Wheel, 2, 3 Brush; Wheel, 2, 3, Brush end M face WALL in CLOSED;

- 17-18 (Twirl) Side, Behind, Side, Touch; (Reverse Twirl) Side, Behind, Side, Touch to SEMI-CLOSED facing LOD;

SEQUENCE: Dance goes thru three times plus Ending.

Ending:

- 1-2 BUTTERFLY M face WALL Side, Close, Side, Close; Apart, —, Point, —.

## OLD FASHIONED — Belco 267

**Choreographers:** Peter and Eva Blyth

**Comment:** An active two-step. The music has a Nashville flavor to it.

### INTRODUCTION

- 1-4 OPEN-FACING Wait; Wait; Apart, —, Point, —; Together to face LOD in SEMI-CLOSED, —, Touch, —;

### PART A

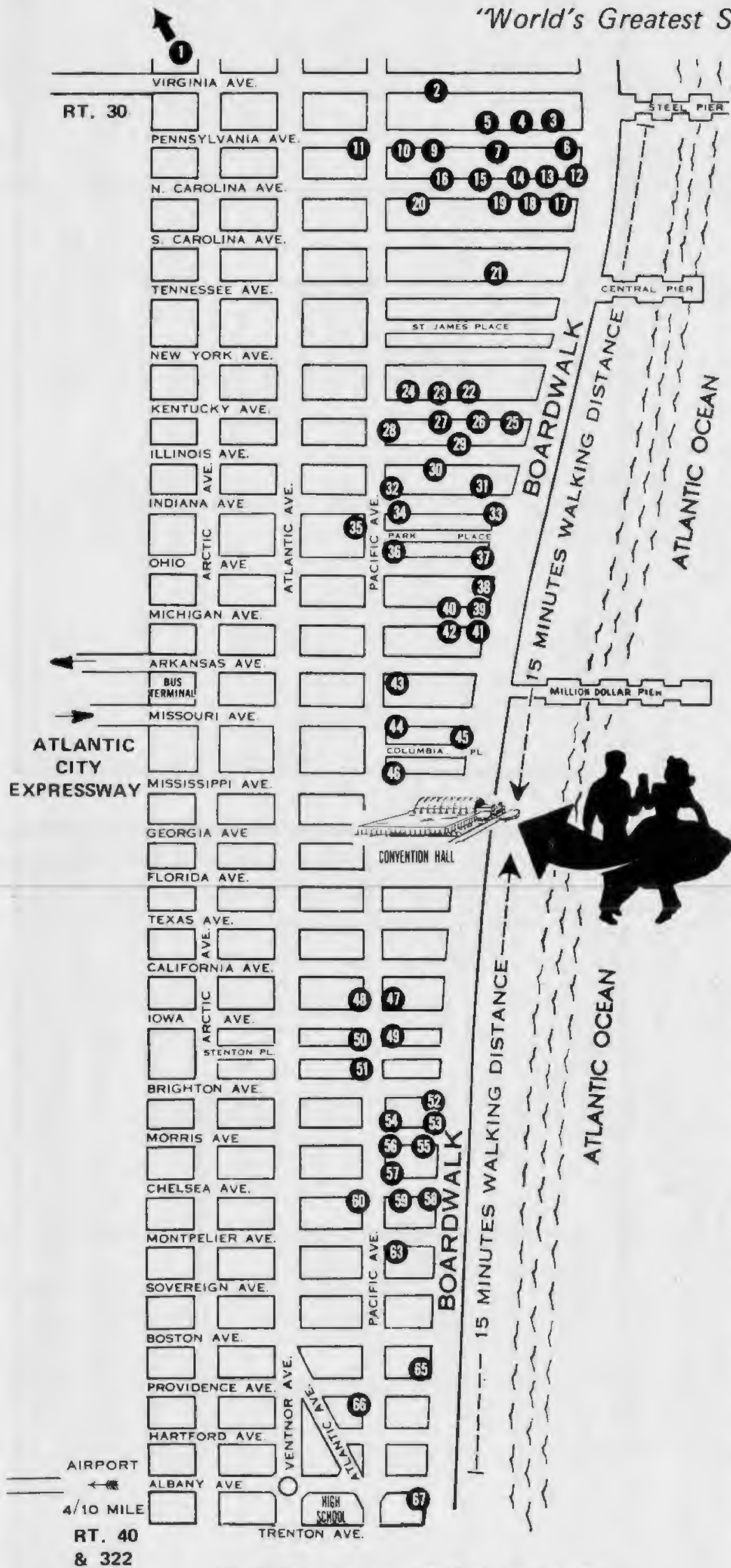
- 1-4 Fwd Two-Step; Fwd Two-Step end CLOSED M face WALL; Side, Close, Fwd, —; Side, Close, XIF end in BANJO M face LOD, —;

- 5-8 (Fishtail) Cross, Side, Fwd, Lock; Walk, (Please turn to page 47)



# 26<sup>th</sup> National Square Dance Convention

"World's Greatest Square Dance Event"



Atlantic City streets are 13 blocks to the mile  
instead of the usual 8.

ON THE BOARDWALK in Atlantic City, by the beautiful sea—sounds like a super setting! That's where square and round dancers will be tripping the light fantastic come next June 23, 24, and 25, 1977, when they gather from all parts of the world to participate in this great display of dancing, fun and fellowship that is the National Square Dance Convention.

General Chairmen, Steve and Dorothy Musial, and their fellow workers have been "hard at it" for many months with all of the initial preparations necessary for a successful event. We can rest assured that the hard work will continue for these people until the doors close on the 26th National.

There is always an abundance of activities at a National Square Dance Convention and it is none too soon to begin your thinking and planning as to how you will ration your time while in Atlantic City to be sure you are able to participate in the portions of the program which most interest you.

There will be plenty of dancing for all—squares, rounds, contras and clogging—plus the many workshops, clinics, panels and seminars designed to educate and stimulate the thinking of those who attend. And while you are in the area plan to take advantage of some of the sightseeing tours which will be available.

But first of all, register! On the next two pages you'll find an advance registration application for your convenience. At this point all you need to do is fill it out and send it in to the Advance Registration Director, P.O. Box 250, Claymont, Delaware 19703.

Be sure to print your name and address clearly and fill out all the blanks. Tote up the fees (Convention registration fees, costs of programs and cook books ordered, and a deposit for campsites reserved), and enclose your check for the total amount. Do not send a housing deposit.

Most important of all—do it now and plan to have a wonderful time in Atlantic City next summer! See YOU there!

JUNE 23, 24, 25, 1977 • ATLANTIC CITY, NEW JERSEY CONVENTION CENTER

SQUARE DANCING, October, '76



26<sup>th</sup>

# National Square Dance Convention®

*"World's Greatest Square Dance Event"*

**JUNE 23, 24, 25, 1977 · ATLANTIC CITY, NEW JERSEY CONVENTION CENTER**

**PLEASE PRINT CLEARLY IN BLACK (Pen or Pencil), PLACING ONE CAPITAL LETTER, OR NUMBER, PER BLOCK.**

## ADVANCE REGISTRATION DIRECTOR

**Claymont, Del. 19703**

Days In Advance

\$8.25

**Make Check or Money Order Payable to:**

26th NATIONAL SQUARE DANCE CONVENTION

PLANNING TO ATTEND THIS CONVENTION ON: ( ) Thursday ( ) Friday ( ) Saturday

**Admission to all  
Dancing Areas  
Will Be To  
Registered Delegates  
Only  
Regardless of Age**

[illegible]

FIRST NAME FOR BADGE							AGE	SOLO	FEE
HIS							X		•
HERS									•
CHILD									•
CHILD									•
CHILD									•
CHILD									•
<b>Quantity</b>								<b>SUB-TOTAL \$</b>	
[ ] CONVENTION PROGRAM @ \$1.25								•	
[ ] COOK BOOKS @ \$3.50								•	
[ ] CAMP GROUND DEPOSIT \$6.00								•	
<b>TOTAL AMOUNT ENCLOSED \$</b>								•	

<b>PROGRAM PURPOSES (Callers or Leaders only)</b>						(✓) Thr.	Fri.	Sat.
<b>Calling Codes to be Used</b>								
1 Square Dance								
2 Youth Square Dance								
3 Workshop								
4 Challenge								
5 Advanced Level								
6 Round Dance								
7 Contra Dance								
8 Panelist								
9 Exhibition								

**D A I L Y S C H E D U L E**

Insert appropriate Calling Codes in squares at left (one per block)  
and check days available in boxes at right.

**DEADLINE FOR PROGRAMMING  
MARCH 1, 1977**



HOUSING

Indicate your preference of accommodations NOW. Your selections WILL BE processed by our Housing Director, and ONLY through him can reservations be approved. Please refer to the REVERSE SIDE for names, rates and locations. Indicate four choices. Your selections will be honored if possible; otherwise comparable accommodations will be arranged.

TYPE OF ACCOMMODATIONS DESIRED

(Fill in number required)

--	--	--	--	--	--	--	--

- Room(s) with one double bed for two persons (Double)
- Room(s) with two double beds for 2, 3 or 4 (Dbl-Dbl)
- Room(s) with full size bed for one person (Single)
- Room(s) with twin beds for two persons (Twin)
- Suite(s) with one bedroom
- Suite(s) with two bedrooms

Rollaways needed Other

INSERT CODE NO. FROM REVERSE SIDE

	Hotel Motel	Rate Desired	Group Housing	Rate Desired
1st Choice				
2nd Choice				
3rd Choice				
4th Choice				

Please do not send a Housing Deposit with this Application  
All reservations will be made on a "First Come, First Served" basis. No minimum rates can be guaranteed. Hotel, Motel will confirm reservation and advise deposit required.

CAMPING

NOTE: In order to insure a campsite, a deposit of \$6.00 will be required with all camping reservations.

Balance to be payable upon arrival at campground. Please remit deposit with registration. DANCERS PLANNING TO CAMP TOGETHER MUST REGISTER TOGETHER TO INSURE CAMPSITE IN SAME CAMPGROUND. SEE REVERSE SIDE.

TYPE OF UNIT (v)

	Tent
	Travel Trailer
	Pop-Up Trailer
	Pick-Up Camper
	Motor Home

HOOKUPS WANTED (v)

	Electricity
	Water
	Sewer
	Self Contained
	Air Conditioning Power
	None Needed

Unit Length ft. Number in Party

ARRIVING BY (Circle One) AIR BUS TRAIN AUTO BOAT

WILL ARRIVE Day at AM/PM

WILL DEPART Day at AM/PM

CHECK CONVENTIONS ATTENDED

- |   |  |  |
|---|--|--|
| <input type="checkbox"/> 1952 Riverside     | <input type="checkbox"/> 1961 Detroit      | <input type="checkbox"/> 1970 Louisville     |
| <input type="checkbox"/> 1953 Kansas City   | <input type="checkbox"/> 1962 Miami Beach  | <input type="checkbox"/> 1971 New Orleans    |
| <input type="checkbox"/> 1954 Dallas        | <input type="checkbox"/> 1963 St. Paul     | <input type="checkbox"/> 1972 Des Moines     |
| <input type="checkbox"/> 1955 Oklahoma City | <input type="checkbox"/> 1964 Long Beach   | <input type="checkbox"/> 1973 Salt Lake City |
| <input type="checkbox"/> 1956 San Diego     | <input type="checkbox"/> 1965 Dallas       | <input type="checkbox"/> 1974 San Antonio    |
| <input type="checkbox"/> 1957 St. Louis     | <input type="checkbox"/> 1966 Indianapolis | <input type="checkbox"/> 1975 Kansas City    |
| <input type="checkbox"/> 1958 Louisville    | <input type="checkbox"/> 1967 Philadelphia | <input type="checkbox"/> 1976 Anaheim        |
| <input type="checkbox"/> 1959 Denver        | <input type="checkbox"/> 1968 Omaha        |  |
| <input type="checkbox"/> 1960 Des Moines    | <input type="checkbox"/> 1969 Seattle      |  |

Total Attended

MAY 1, 1977 is the DEADLINE for CONFIRMATIONS by mail and REFUNDS.

PROPER SQUARE DANCE ATTIRE IS REQUIRED AT ALL NATIONAL SQUARE DANCE CONVENTION ACTIVITIES



# HOTEL AND MOTEL SELECTIONS

Code Available No. Rooms			Singles	Twins	Doubles	Double Doubles	Suites
06	65	ABBEY MOTEL (6,7)	\$12-14	\$17-18			
24	54	ACAPULCO MOTEL (5,6,8)	22	26	\$24	\$40	
54	86	ALGIERS MOTEL (1,2,3,4,5,6)	24-26	24-35	26-28		
07	55	ARISTOCRAT MOTEL (5,6)	16-24	20-30			
47	35	ASCOT MOTEL (5,6,8)			32-34	48	
30	100	BALA MOTEL (4,5,6)	19-30	19-32			
18	72	BARBIZON MOTEL (5,6,8)		24-36			
15	53	BARCLAY MOTEL (4,5,6,8)	22	24-32			
34	80	BEST WESTERN CRILLON (4,6)	24-28	26-36			\$75-95
20	80	BURGUNDY MOTEL (5,6)	18-20	20-28			
59	60	CARIBE MOTEL (5,6,8)		24	22		
19	70	CAROLINA CREST HOTEL-MOTEL (6,7)	16-18	21-26	18		
56	38	CASTLE ROC MOTEL (5,6)	12-14	16-18			
17	72	CATALINA MOTEL (5,6,8)		24-36			
12	643	CHALFONTE-HADDON HALL (1,2,3,4,7)*	19-46	27-48		37-39	70-146
31	144	COLONY-BEST WESTERN (1,2,3,4,5,6,7) Kosher	20-36	24-46			75-105
09-10	245	COLTON MANOR MOTEL/HOTEL (1,2,3,4,5,6,7)	20-35	26-39			65-108
29	60	CONTINENTAL MOTEL (2,5,6,7)	20-30	20-32			150
11	30	CROWN MOTEL (6,7)	14-16	18-20	16-18		
40	85	DENNIS MOTEL (5,6,7)		24-34			
49	52	DIPLOMAT MOTEL (5,6,7,8)	18-20	20-26			30
51	35	DUNES MOTEL (5,6,7,8)	20-24		24-26		
35	120	EASTBOURNE HOTEL/MOTEL (5,6,7,8)	16-22	22-32	20		
48	20	ELDORADO MOTEL (6,8)	20-22		22-26		
63	38	EL GRECO MOTEL (6,8)	15-17		18-22		
42	261	EMPRESS MOTEL (1,2,3,4,5,6,8)	21-45	24-48			60-125
44	90	FOUR SEASONS MOTEL (4,5,6)	24-32	28-36			
50	50	GALAXIE MOTEL (5,6,8)	24-28		24-28		
45	350	HOLIDAY INN (1,2,3,4,5,6,8)	22-39	30-48			92-165
43	400	HOWARD JOHNSON'S (1,2,3,4,5,6)	28-32	34-56	30-34		104-220
27	160	JEFFERSON HOTEL (1,2,6,7,8)	14-16	18-26		32	
58	161	LA CONCHA HOTEL (1,2,3,4,5,6,7,8)	22-30	26-50			60-96
16	212	LAFAYETTE MOTOR INN (1,2,3,4,5,6,7,8)	24-36	26-38	28		70-130
25	240	LOMBARDY MOTEL (1,4,5,6,7)	21-33	24-39			
55	28	MARDI GRAS MOTEL (5,6)	22	22-32			
01	35	MARINA MOTOR LODGE (1,2,5,6,7)	18	23			
37-38	490	MARLBOROUGH-BLENHEIM (1,2,3,4,5,7)	24	25-36		42	66-72
32	150	MIDTOWN MOTOR INN (1,2,3,4,5,6,7)	16-24		20-30		50-110
36	149	MT. ROYAL MOTEL (1,4,5,6,7,8)	19-23	21-27			50-75
46	105	PAGEANT MOTOR INN (1,2,3,4,5,6)	22-30	26-36			50-70
67	130	PRESIDENT MOTEL (1,2,3,4,5,6,8)	22-30	26-40			
13-14	150	RAMADA INN (1,2,3,4,5,6,8)		28-52	24		
23	65	RICHFIELD-BOSCOBEL (1,6,7,8)			18	20	
02	30	ST. MORITZ MOTEL (6)		26-28			
41	302	SHELBURNE HOTEL (1,2,3,4,5,7)	21-45	24-48			60-150
52-53	340	SHERATON-DEAUVILLE (1,2,3,4,5,6)	22-34	26-44			75-150
03-04	152	SHERATON SEASIDE (1,2,3,4,5,6,7)	24-30	28-36			110-125
28	50	SORRENTO MOTEL (5,6)	18	24			
65	80	STRAND MOTEL (1,2,4,5,6,7)	20-24	24-28			
05	135	TERRACE MOTEL (1,2,3,4,5,6,7)	26-30	28-36			80
21	60	TRINIDAD MOTEL (2,5,6)	24	24-32	24-28		

1. Restaurant and/or Coffee Shop
2. Cocktail Lounge and Bar
3. Room Service
4. All Year Pool
5. Outdoor Pool

6. Rate Includes Parking
7. Group Housing Available
8. Children Under 12 Free  
in Same Room with Parents  
Providing No Additional  
Bedding is Required

The above rates are  
subject to tax; also  
subject to change

\*Headquarters Hotel —  
Chalfonte-Haddon Hall

## CAMPING

Campgrounds will be many and varied and facilities will be either full hookups, some partial hookups, and others will be primitive areas. Campsites will be assigned on a first come basis. Sites will be from 5 to 30 miles away from Atlantic City. If you wish to camp as a group, please send all registration applications in one envelope along with the correct total amount of money. Every effort will be made to place your group in the same campground.

## MARINA

Slips are available for boating dancers. Advance reservations are not accepted. For information write: Senator Farley State Marina, 600 Huron Avenue, Atlantic City, NJ 08401, or call 609-348-2292. Marina Motel across street. Restaurant at Marina. Less than 10 minutes to Convention Hall by taxi.



**(OLD FASHIONED, continued from page 42)**

—, 2 end in CLOSED M face WALL, —;  
**Turn Two-Step; Turn Two-Step end in SEMI-CLOSED facing LOD;**

9-12 Repeat action meas 1-4 Part A:

13-16 Repeat action meas 5-8 Part A except to end in OPEN:

**PART B**

17-20 **Side, Close, Fwd, —; Fwd Two-Step; Fwd, Close, Back, —; Bwd Two-Step;**

21-24 **Back, Close, Fwd, —; Fwd Two-Step end M face WALL in LOOSE-CLOSED; Side, Behind, Side, Front; Pivot, —, 2 to OPEN, —;**

25-28 Repeat action meas 17-20 Part B:

29-32 Repeat action meas 21-24 except to end in SEMI-CLOSED:

SEQUENCE: A — B — A — B plus Ending.

Ending:

1-4 **LOOSE CLOSED Side, Behind, Side, Front; Side, Behind, Side, Front; Side, —, Draw, Close; Side, —, Draw, Close;**

5-6 **Dip Bk, —, Twist, —; Apart to OPEN, —, Point, Ack.**

**ANN'S SONG — Chaparral 601**

**Choreographers:** John and Wanda Winter

**Comment:** A smooth waltz with adequate music. The flip side has cues by John.

**INTRODUCTION**

1-4 **OPEN Wait; Wait; Apart, Point, —; Together to BUTTERFLY M face WALL, Touch, —;**

**PART A**

1-4 **Waltz Away, 2, 3; Waltz Together, 2, Turn in end facing RLOD in LEFT-OPEN; Bwd Waltz, 2, 3; 4, 5, 6 end in CLOSED M still facing RLOD;**

5-8 **(R) Waltz Turn; (R) Waltz Turn end M face WALL; Side, Behind, Side; Thru, Face, Close to BUTTERFLY;**

9-12 Repeat action meas 1-4:

13-16 Repeat action meas 5-8 except to end in SIDECAR M face DIAGONAL LOD & WALL:

**PART B**

17-20 **Twinkle Out, 2, 3 to BANJO; Manuv, 2, 3 end in CLOSED M face RLOD; Pivot, 2 M face LOD, Step Bk; Bk, Side, Close;**

21-24 **(L) Waltz Turn; (L) Waltz Turn M face WALL; (Twirl) Side, Behind, Side; Pick-up, 2, 3 to SIDECAR M face DIAGONAL WALL & LOD;**

25-28 Starting from Sidecar repeat action meas 17-20:

29-32 Repeat action meas 21-24 except to end in BUTTERFLY:

SEQUENCE: Dance goes thru three times plus Ending.

Ending:

1-4 **Waltz Away, 2, 3; Waltz Together, 2, 3; (Twirl) Side, Behind, Side; Thru, Apart, Point.**

**GIVE ME FIVE MINUTES MORE—**

**Grenn 14231**

**Choreographers:** John and Shari Helms

**Comment:** Not a difficult two-step and the music is pleasant.

**INTRODUCTION**

1-4 **OPEN-FACING Wait; Wait; Apart, —, Point, —; Together to SEMI-CLOSED, —, Touch, —;**

**PART A**

1-4 **Fwd Two-Step; Fwd Two-Step; Cut, Back, Cut, Back; Back, Side, Thru to LEFT-OPEN facing RLOD, —;**

5-8 **Side, Close, Thru face LOD in SEMI-CLOSED, —; Pivot, —, 2 end facing LOD in SEMI-CLOSED, —; Fwd, Close, Back, —; Back, Close, Fwd, —;**

9-12 Repeat action meas 1-4 Part A:

13-16 Repeat action meas 5-8 Part A:

**PART B**

1-4 **Run, 2, 3, —; Run, 2, 3 end M face WALL in CLOSED, —; Side, Close, Fwd, —; Side, Close, Thru to face LOD in SEMI-CLOSED, —;**

5-8 **Run, 2, 3, —; Run, 2, 3 end M face WALL in CLOSED, —; Side, Close, Fwd, —; Side, Close, Cross end in BANJO M face LOD, —;**

9-12 **Fwd, Lock, Fwd, Lock; Walk, —, 1/4 R Turn M face WALL in CLOSED, —; Turn Two-Step; Turn Two-Step end BUTTERFLY M face WALL;**

13-16 **Side, Touch, Side, Touch; Side, Behind, Side, Behind; (Twirl) Walk LOD, —, 2, —; SEMI-CLOSED Fwd, —, 2, —;**

SEQUENCE: Dance goes thru twice plus Ending.

Ending:

1-4 **SEMI-CLOSED Fwd Two-Step; Fwd Two-Step end CLOSED M face WALL; Side, —, Behind, —; Side/Apart, —, Point, —.**

**SOPHIA'S SAMBA — Grenn 14231**

**Choreographers:** Dave and Mary Simmons

**Comment:** A new routine to the old tune, "Sophia."

**INTRODUCTION**

1-2 **BUTTERFLY M face WALL Wait; Fwd, Tap, Back, Tap to CLOSED;**

**PART A**

1-4 **1/4 L Turn/Step, Step, 1/4 L Turn/Step, Step; 1/4 L Turn/Step, Step, 1/4 L Turn/Step, Step M is again facing WALL; Side/Step, Step, Side/Step, Step; Side/Step, Step, Side/Step, Step end in SEMI-CLOSED;**



- 5-8 Fwd/Step, Step, Fwd/Step, Step; Fwd/Step, Step, Fwd/Step, Step; Step Apart, In Place, XIF, —; Bk Cut, Bk Cut, Bk Cut, Back;

#### INTERLUDE

- 9-10 Fwd, Kick, 1/4 R Turn M face WALL in BUTTERFLY, Touch; Fwd, Tap, Back, Tap;

#### PART B

- 1-4 Change Sides/2, 3, Fwd/Step, Step; Change Sides/2, 3, Fwd/Step, Step to OPEN; Away, Step/Step, Together, Step/Step; Away, Step/Step, Pickup to CLOSED M face LOD, Step/Step;  
5-8 Curve In/Step, Step, Curve Out/Step, Step; Curve in/Step, Step, Curve Out/Step, Step; Circle Away/Step, Step, On Arnd/Step, Step; Together/Step, Step to face LOD in SEMI-CLOSED, Fwd/Step, Step;

SEQUENCE: A — Interlude — B — Interlude — A Interlude — B-Interlude — B plus Ending.

Ending:

- 1-4 Fwd, Side/Close, Side/Close, Side/Close; Back, Side/Close, Side/Close, Side/Close; BUTTERFLY Fwd, Tap, Back, Tap; Apart, —, Point, —.

### CONTRA CORNER

#### JERRY'S NO SWING CIRCLE

By Jerry Helt, Cincinnati, Ohio

**Formation:** Not recommended for less than 40 dancers. A large circle of couples facing couples, one couple with their backs to COH, the other couple facing COH. Chain ladies across before starting dance.

**Record:** Any well phrased 64 count Reel or Jig.

**Intro** — — — —, With the corner do sa do

**1-8** — — — —, Pass right march single file

**9-16** — — — —, Take short steps turn come back

**17-24** — — Allemande left, — — ladies chain

**25-32** — — — —, With the music chain them back

**33-40** — — — —, Just the ladies do sa do

**41-48** — — — —, Everybody do sa do

**49-56** — — — —, — — Star thru

**57-64** — — Frontier whirl, new corner do sa do

Note: Callers should note that there is an extra line in the first prompting sequence as the last line, counts 57-64, normally is the same as the intro. However, when there is a four count action of the last four counts of a dance (actually danced on counts 61, 62, 63, 64) it must be prompted before count 61, or spoken on counts 59 and 60 as above.

### SINGING CALL\*

#### LOVE MAKES THE WORLD GO ROUND

By Lem Gravelle, Jennings, Louisiana

**Record:** Bogan # 1287, Flip Instrumental with Lem Gravelle

OPENER, MIDDLE BREAK, ENDING

Walk around your corner see saw your own

Join hands circle the ring go

Hey men star right turn it one time you know

Left allemande weave you know

High in some starry sky

Do sa do and promenade her

Making the earth turn softly

Love makes the world go round

FIGURE:

Four ladies chain three quarters and then

Head couples square thru four hands

Four hands and then meet a corner

Square thru I say three quarters round

Trade by you know square thru again

Go three hands and swing

Swing that girl and promenade her

Making the earth turn softly

Love makes the world go round

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

Darrell Hedgecock

San Jose, California

(52)

Four ladies star right to opposite gent

Do paso, roll promenade

Gents roll back and go

Left right forward two

Gents swing in for wrong way thar

Shoot that star, left allemande

Promenade home

Four ladies chain three quarters

All four couples flutter wheel

Circle left that way, ladies center

Men sashay, circle left that way

Ladies center, men sashay

Allemande left new corner

Go right and left forward two

Gents swing in, allemande thar

Slip the clutch, left allemande

(53)

Four ladies chain three quarters round

Join hands and circle left

Allemande left like an allemande thar

Forward two go right and left

Gents swing in for right hand star

Slip the clutch, left allemande

Box the gnat

Ladies star left full around

Same man box the gnat hang on

Right and left grand, promenade home.



(18)

Ladies star right full around  
With your partner do paso  
Swing full around  
Go right and left forward two  
Do paso, swing full around  
Go right and left forward two  
Do paso, roll promenade

(41)

Four ladies chain three quarters  
Gents star right full around  
Allemande left new corner  
Forward two go right and left  
Do paso, swing full around  
Forward two go right and left  
Gents swing in allemande thar  
Shoot that star  
Forward two go right and left  
Do paso, roll promenade

(67)

Heads square thru  
Slide thru, turn thru  
Arch in the middle, ends turn in  
Square thru three hands  
Slide thru, turn thru  
Arch in the middle, ends turn in  
Square thru three hands  
Left allemande

### CONFETTI

By Glenn Turpin, Lepanto, Arkansas

Allemande left for an allemande thar  
Go forward two right and left  
Boys back in for allemande thar  
Shoot that star full turn  
Roll promenade keep going  
Heads wheel around, curlique  
Coordinate, bend the line  
Star thru, right and left thru  
Roll a half sashay, square thru  
But on the third hand go  
Right and left grand

### C C C

By Bill Higgins, Fairfax, Virginia

Four ladies chain  
Heads square thru  
Swing thru, boys run  
Couples circulate  
Boys circulate  
Couples circulate  
Boys circulate  
Couples circulate  
Couples trade  
Couples circulate  
Couples trade  
Wheel and deal  
Left allemande

### PARTNERS HINGE

By Cliff Long, Mars Hill, Maine

Head ladies chain across  
Same two pass thru, partner hinge  
Step thru, circle four to a line  
Pass thru, partners hinge  
Swing thru, centers run  
Partners hinge, swing thru  
Centers run, couples circulate  
Bend the line, star thru  
California twirl, centers pass thru  
Swing thru with outside two  
Boys run, partners hinge  
Boys run, bend the line  
Slide thru, right and left thru  
Swing thru, turn thru  
Left allemande

### FOLD THE LINE BREAK (68)

By Dick Hamilton, Deer Lodge, Montana

From a promenade position  
Promenade but don't slow down  
Keep on walking those gals around  
One and three wheel around  
Split those two to line of eight  
Go forward up and come on back  
Break in the middle  
Bend two lines of four  
Fold the lines go right and left thru  
Center four face to the middle  
Go right and left thru  
Turn 'em around, two ladies chain  
Allemande left

### SINGING CALL \*

### GONE AT LAST

By Gary Shoemake, Carrollton, Texas

Record: Chaparral # 301, Flip Instrumental  
with Gary Shoemake

OPENER, MIDDLE BREAK, ENDING

Four ladies promenade inside the ring  
Get back swing your man around  
Join all your hands circle left and then  
Left allemande that corner weave the ring  
Gone at last gone at last do sa do  
You promenade around you go  
I've had a long streak of that bad luck  
But I pray it's gone at last

FIGURE:

Heads promenade get me halfway you go  
Two and four right and left thru  
Same two square thru four hands you know  
Everybody pass thru left allemande  
Weave that ring gone at last gone at last  
Do sa do you promenade around you go  
I've had a long streak of that bad luck  
But I pray it's gone at last

SEQUENCE: Opener, Figure twice, Middle  
break, Figure twice, Ending.



John Ward  
*Alton, Kansas*

The two head couples half sashay  
Lead to the right and circle four  
Ladies break to a line of four  
Pass thru, tag the line right  
Wheel and deal, flutter wheel  
Pass thru, left allemande

Heads rollaway half sashay  
Lead to the right, circle four  
Ladies break and make a line  
Pass thru, tag the line right  
Ferris wheel, centers flutter wheel  
Then pass thru, left allemande

Heads lead right, circle to a line  
Pass thru, tag the line right  
Ferris wheel, centers turn thru  
Two ladies chain, pass thru  
Left allemande

Bill Armstrong  
*Los Angeles, California*

(67)  
Sides box the gnat, slide thru  
Box the gnat, slide thru  
Bend the line  
Right and left thru, box the gnat  
Left allemande

(67)  
Heads star thru, pass thru  
Star thru, bend the line  
Slide thru, box the gnat  
Slide thru, bend the line  
Just the ends box the gnat  
Bend the line  
Just the ends box the gnat  
Bend the line, left allemande

#### THINK POSITIVE (75)

By Tom Hightower, Sacramento, California  
Heads box the gnat and the same girl slide thru  
Swing thru and the girls fold behind  
Peel off, girls trade and  
Bend the line, right and left thru  
The ladies lead dixie style  
Do a left swing thru, boys fold  
Peel off, wheel and deal  
Swing thru and the  
Girls circulate while the boys trade  
Boys run, tag the line  
Face right, girls run  
Swing thru, girls circulate  
Boys trade, boys run  
Wheel and deal, left allemande

NCASDLA CALLER'S NOTES  
*Camp Springs, Maryland*

Heads square thru, swing thru  
Boys cross run, lockit  
Girls run, bend the line  
(Equals zero)

Heads lead right circle to a line  
Pass the ocean, swing thru  
All eight circulate, boys trade  
Swing thru, lockit  
Swing thru, lockit  
Right and left grand

Heads pass the ocean, scoot back  
Outsides cloverleaf  
Others spin the top and step thru  
Swing thru, boys run  
Half square thru, trade by  
Star thru and  
Cross trail to a left allemande

#### SINGING CALL\*

#### RED WHITE AND BLUE

By Nate Bliss, Yucaipa, California  
Record: Blue Star # 2028, Flip Instrumental  
with Nate Bliss  
OPENER, MIDDLE BREAK, ENDING  
Circle left I'm red white and blue  
And I'm proud of it too  
Yes I'm proud of living in the U.S.A.  
Allemande the corner lady  
Turn a right hand round your baby  
The boys star left around that way  
You're gonna turn thru at home  
And do the old left allemande  
Swing your honey around and promenade  
We'll all stick together  
Through all kinds of weather  
Yes we're red white and blue  
And we're proud of it too  
FIGURE:  
Now the heads star thru California twirl you do  
Circle half and make a two-faced line  
You do a half tag the line  
Trade and roll and then pass to the center  
Centers square thru three hands  
You're gonna allemande that corner  
Then you do sa do your partner  
Swing the corner lady promenade  
We'll promenade together  
Through all kinds of weather  
Yes we're red white and blue  
And we're proud of it too  
SEQUENCE: Opener, Figure twice, Middle  
break, Figure twice, Ending.



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- L** Caller/Teacher Manual for Contra Dancing (\$5.00)
- M** American Round Dancing (Hamilton \$2.50)
- N** Hamilton Round Dance Manual (\$5.00)

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- AA** 12 for \$1.50; #2 black and white 12 for \$1.00, minimum order 12)
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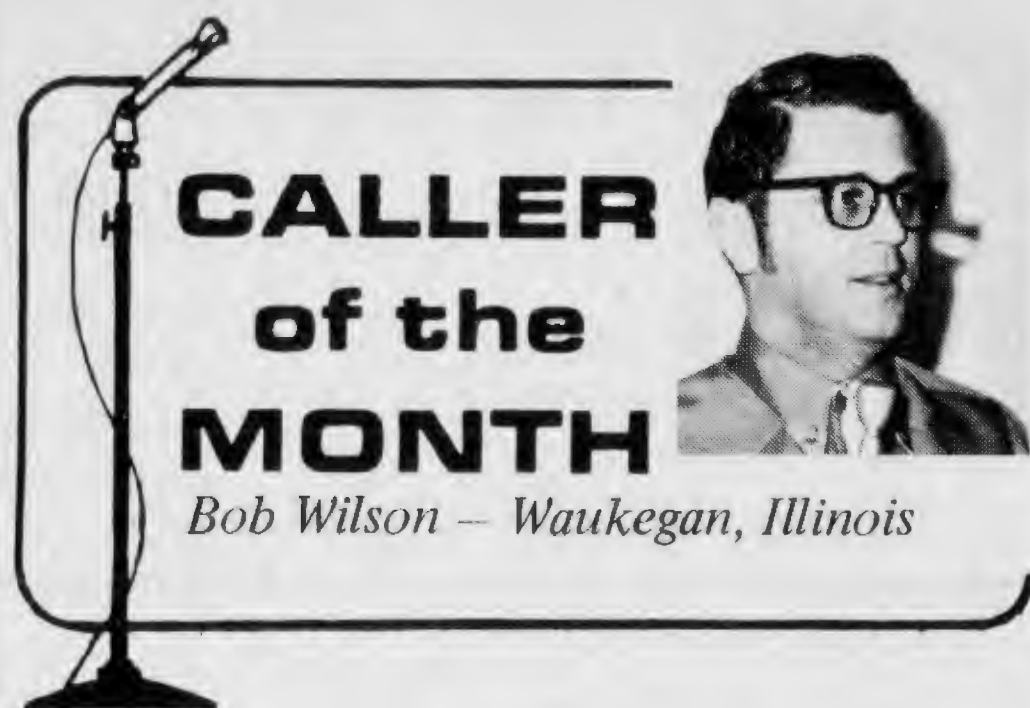
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## CALLER of the MONTH

Bob Wilson — Waukegan, Illinois

**R**OTA, SPAIN, is where Bob and Liz Wilson first began square dancing. This was in 1967 while they were with the U.S. Navy.

Later, while stationed in Bremerton, Washington, Bob mentioned to Harold Rich, caller for the Paws and Taws, that he was interested in calling, and that's all it took. Harold said, "Be at my house tomorrow night," and the teaching began. In 1973 Bob and Liz attended Cal Golden's Callers' College and again were in attendance there this past summer.

Bob and Liz do an occasional duet on a singing call. They have two teenage daughters, Barbara and Mary, who are also square dancers.

In 1972, while stationed at Great Lakes Naval Base in Illinois, Bob, Liz, and three other couples formed a club, with Bob as the club caller. The club, "Buoys and Belles," now has over 100 members, both military and civilian.

Bob Wilson was Senior Chief Electrician's Mate, serving as the Adjutant of the 24th Battalion at the Recruit Training Command at Great Lakes until his retirement in 1974. He and his family decided to make their home in Waukegan, making it possible for him to continue as club caller for the "Buoys and Belles."

— Cheryl Reijonen



Nelson Watkins



Al Stevens



Warren Rowles



Marlin Hull

- 5069 HEARTACHES by Al Stevens
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- 5064 MELODY OF LOVE by Dick Parrish
- 5063 COTTON PICKIN' DELTA TOWN by Bob Parrish

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(LETTERS, continued from page 3)

records being issued each month, my list is becoming very long so if, in a few months' time, someone asks me for the record titled "Play Me a Good Old Country Song" without quoting the number, I will be unable to trace it under "P" and FTC could lose a sale. Similarly, if I receive an order for HH 456 does the customer want "Marianne" or "I Don't Know Why"? The examples quoted are not confined to these labels.

Alan Bedford  
London, England

Dear Editor:

We enjoy the Fashion Feature section of the magazine . . . and thought you might like to see an original Bicentennial square dance outfit designed and worn by Pat and Walter

Bicentennial  
Finery



Buckel of Carlsbad. The dress has 13 stars on the top for the original 13 states while the skirt has red and white stripes for the flag and 50 stars on the blue ruffle at the bottom to represent today's flag.

Mrs. R. R. King, Carlsbad, New Mexico

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Dear Editor:

In the July, 1976 Dancers Walkthru (Square Dance Rules Circa 1876), you had trouble with the word "furtout." In books of that period the F was like an S. In that case your word is "surtout." I looked it up in the Consise English Dictionary and I quote: "Originally a man's coat to be worn over his garments; in modern usage, an upper coat with long wide skirts; a frock coat." I hope this answers the problem.

Charlie Kingston, Duncan, B.C., Canada  
Indeed it does and thank you very much—Ed.

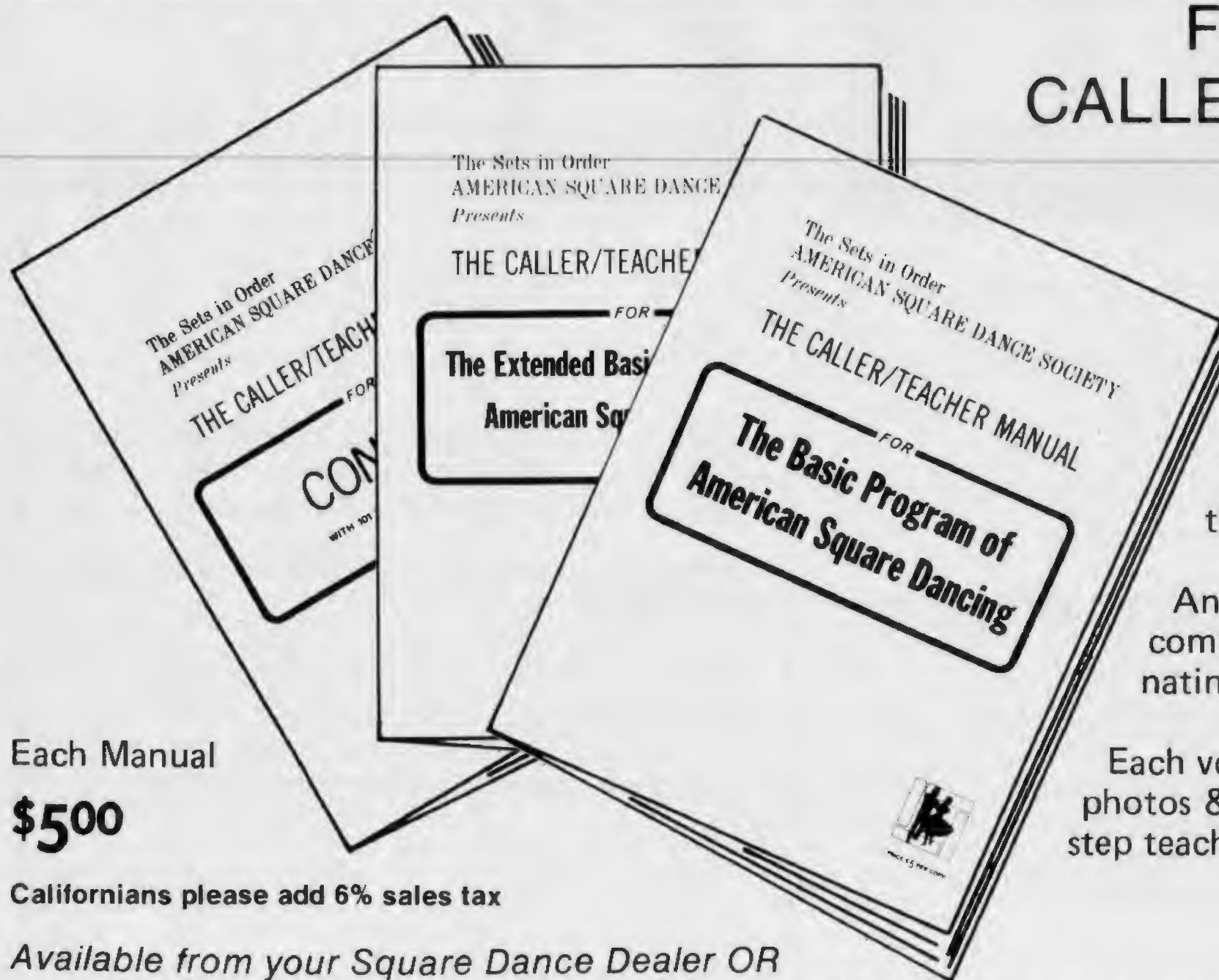
## IMPORTANT!

If your area never seems to be included in the Date Book or Round the World of Square Dancing, the reason is a simple one. *We just don't receive the information!* So send us your news but remember—our deadline for copy is two months (60 days) prior to date of issue. *Get it in early!*

(AS I SEE IT, continued from page 8)

To those reading this who may be disappointed because we haven't dwelled more

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strongly on the shortcomings of the recent Convention or who think that we should have passed out more orchids, we feel that those attending are fully aware of the things that went well and of those things that need improving.

We want only the best for this activity and we know that this view is shared by square dancers and callers and teachers alike. Undoubtedly our suggestions will not be the only possible solutions but we would like to think that they *will be* considered by those individuals in charge of the National Convention

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and that definite strides will be taken to insure that the problems which existed in Anaheim this year will not, if at all possible, be with us in the future.

(TAIWAN DANCERS, *continued from page 9*) graduated 49 additional square dancers. This class also had its share of talented people—a Chinese Senator, a Commanding General of the Chinese Army and several American teachers, to name a few. This will give an indication of the caliber of people we have to draw from in

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the area and the potential we have for the continuation of square dancing in the Chinese culture.

With America celebrating its Bicentennial we felt that this was an appropriate time to have some of the Chinese on hand to represent the Republic of China for the first time in square dancing. Making the arrangements was a monumental task, but with the help of a great many people we were able to escort 20 of our Chinese square dancing friends to the 25th National Convention in Anaheim, California, in June.

We can think of no better way to break down the culture barriers than through the friendly activity of square dancing!

**(BICENTENNIAL BOOKS,***continued from page 16)*

tradition alive. As the authors put it, "What, of all the traditions we have inherited and are trying to carry on, could be healthier, more blues-dispelling, or more fun? The answer is none. Strike up the band!"

— Phyllis C. Blocki  
(There's more on page 58)

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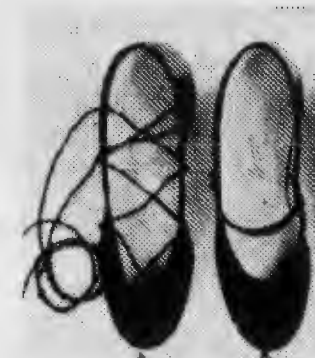
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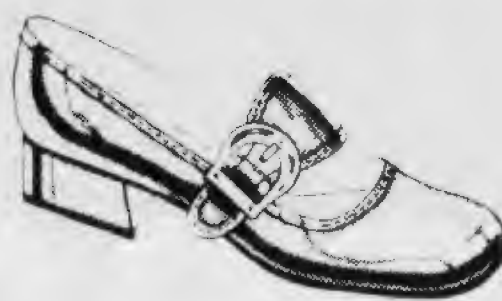


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**(CONTRA CORNER** *continued from page 17*)

variation of a swing when the caller expects you to be doing the flat back to back movement. Also, on the subject of the swing in contras one does not automatically twirl following a swing.

An accomplished contra caller will provide his dancers with an endless assortment of patterns while using only a limited number of the standard (traditional) basics. This in no way infers that contras are not challenging. We have seen on a number of occasions experienced

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dancers become highly challenged with a combination of standard basic movements composing a pattern that is unusual. Quite frequently the newer basics do not phrase out with the music and the delight that comes with smoothly "moving to the music" is sometimes sacrificed by using figures that are simply not geared to this very special form of dancing.

(WORLD, continued from page 37)

enthusiastic about squares, rounds and contras. On occasion special dance nights are held to

which both groups are invited and once a year the Ementons lead a weekend camp where everyone comes and has a ball.

**Kansas**

The Annual Southwest Kansas Fall Roundup was held in Dodge City at the Civic Center in September. Johnny LeClair was featured caller and a program of request rounds preceded the square dancing.

**Philippines**

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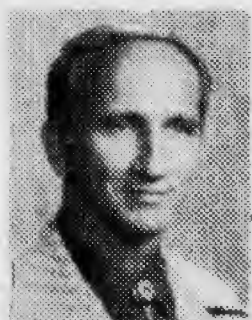
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**RH 401 "SITTING ON TOP OF THE WORLD"**  
 Flip singing call by Johnny Walters  
**RH 501 "I FEEL A HITCHHIKE COMING ON"**  
 Flip singing call by Tony Oxendine

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radius of Manila. On July 31 the Callers Association scheduled a jamboree for all clubs. The dance was held in Los Banos, Laguna, about 50 miles south of Manila. The newly inaugurated National Arts Center, located on top of the fabled Mount Maguiling, was the site with the panoramic view of the Laguna countryside and beautiful lakes forming the background for the jamboree. Another affair was the Jamboree in September, sponsored by the Bataan Twirlers and Sampaguite Squares. The theme for this jamboree was "Country Pickin' "

with a country style background filling the dance hall. Anyone interested in square dancing in this area should direct correspondence to Donald E. Furnish, YN3, 520-66-1536, Box 4, Personnel Office, U.S. Naval Station, FPO San Francisco, Ca. 96651.

## IN MEMORIAM

George Moudy of Tucson, Arizona and formerly of Fort Wayne, Indiana, at age 87 was the oldest square dancer in Tucson. He had square danced for over 25 years. George is survived by a daughter.

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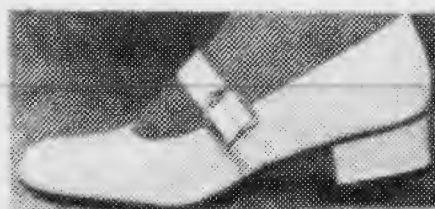
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Harley Slatten, Norwalk, California, was a caller and teacher for over 21 years. He is survived by his wife, Rosa, three daughters and three sons.

They will be missed and we join with their friends in extending our sympathy to the families.

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applications submitted to Square Dancers of America with qualifications as follows: Age 18 to 40. Average height and weight. Picture to accompany application. Minimum one year dancing; know 75 plus or Plateau "C". Must finance own way to and from Pasadena, California, plus hotel room and expenses. Must be available in Pasadena on December 27, 1976, for square dance attire fittings which will be furnished by Square Dancers of America. Deadline for applications: November 1, 1976. Mail to: Square Dancers of America, P.O. Box 2, Altadena, California 91001.

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## SINGING CALLS

### GONE AT LAST — Chaparral 301

Key: C-D      Tempo: 132      Range: HC  
Caller: Gary Shoemake      LC

**Synopsis:** Complete call printed in Workshop.  
**Comment:** A good lively tune that makes a person want to dance. Easy figure with fine instrumental that has some fiddle lead.

Rating: ☆☆☆

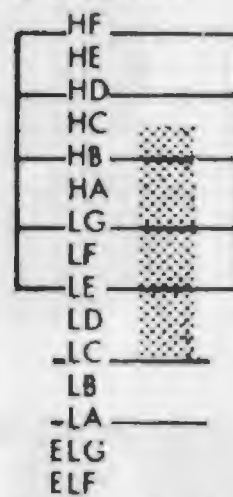
### A LITTLE BIT SOUTH OF SASKATOON — MacGregor 2195

Key: C      Tempo: 128      Range: HC  
Caller: Norman Phaneuf      LC

**Synopsis:** (Intro & End) Circle left — allemande left — do sa do — men star left — turn partner right — left allemande — do sa do — promenade (Break) Allemande left — do sa do — men star left — turn partner right — left allemande — do sa do — promenade

## HOW TO USE THE RECORD REPORT

To get the best possible analysis all singing calls are checked and rated by two sources. First, a rating is made by a square of dancers that actually dances to each record. The records are then sent to another reviewer who rates them on recording quality, instrumentation, clarity of commands, and body mechanics. The final "star" rating is based on a consensus of the reports from both. In all cases and unless otherwise noted, it may be assumed that singing calls are recorded in a medium range. In the case of hoedowns the key will be included.



Each report gives an analysis of the record and the dance. The shaded area in the chart indicates the voice range used by most recording companies. By comparing the voice range letters in each analysis with those on the chart, you should be able to determine the record's suitability to your voice. Occasionally a report will be starred (\*) in which case you will find the call reproduced in the Workshop section of the same issue.

Some of the square dance records reported will have rating symbols at the end of the "Comment" section. These represent the opinion of the reviewing committee. Symbols used indicate as follows: ☆Average, ☆☆☆Above Average, ☆☆☆☆Exceptional, ☆☆☆☆☆Outstanding.



(Figure) Heads lead right — circle four — make a line — up and back — curlique — all eight coordinate — bend the line — up and back — star thru — dive thru — square thru three hands — swing corner — promenade.

**Comment:** Nice melody with better quality in recordings than past releases. Figure on dance used many times on other recordings, nothing new. Rating: ☆+

# **LONE STAR BLUES AND BOB WILLS MUSIC — Red Boot 210**

**Key:** C **Tempo:** 130 **Range:** HE Flat  
**Caller:** Don Williamson **LC**

**Synopsis:** (Break) Circle left — walk around corner — turn partner left hand swing — boys star right once around — corner left allemande — weave ring — do sa do — promenade (Figure) Heads swing thru — spin the top — right and left thru — pass thru — swing thru outside two — boys run right — ferris wheel — centers square thru three quarters — swing corner — promenade.

**Comment:** A well done release of a tune previously recorded by another company. Figure uses Ferris Wheel. Good reproduction of Bob Wills music. Rating: ☆☆

# **TODAY I STARTED LOVING YOU AGAIN — Thunderbird 148**

**Key:** F Sharp **Tempo:** 128 **Range:** HC Sharp  
**Caller:** Kip Garvey **LB**

**Synopsis:** (Break) Circle left — walk around corner — turn partner left make an alle-

## **CURRENT BEST SELLERS**

Fifty dealers and distributors of Square and Round Dance records in key cities throughout the United States and Canada were canvassed to find out just what records were selling in their individual area. The following lists were made up from that survey taken just before deadline.

### **SINGING CALL**

I Write The Songs	Red Boot 206
Something About You	
Baby I Like	Chaparral 201
You Ring My Bell	Rhythm Records 101
Love Makes The World	
Go Around	Bogan 1287
There'll Be Some Changes	
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750 Northgate Mall, Seattle 98125

STORES handling square dance records are welcome to write SQUARE DANCING for information regarding a listing on these pages.



mande thar — slip clutch — left allemande — weave ring — do sa do — promenade (Figure) Heads promenade halfway — side ladies chain across — heads square thru four hands — swing thru — box the gnat — eight chain three — corner swing — promenade.

**Comment:** Record indicates 128 beats per minute, this reviewer times it faster by 8 beats. Nice calling but dancers will have to move and timing is not that bad for execution. Rating: ☆☆

#### **THE AMERICAN WAY — Top 25328**

**Key:** E Flat **Tempo:** 130 **Range:** HC **Caller:** Paul Hartman **LB Flat**

**Comment:** A nice recording by Paul with the sounds of the old good Top music. A release in the Bicentennial year that is good with recycle, lockit & pass the ocean.

Rating: ☆☆+

#### **TEDDY BEAR SONG — Red Boot 203**

**Key:** E flat **Tempo:** 128 **Range:** HC **Caller:** John Hendron **LB Flat**

**Synopsis:** (Break) Four ladies chain across — rollaway — circle left — rollaway — circle left — left allemande — weave ring — do sa do — promenade (Figure) Head two couples promenade halfway — down the middle curlique — boys run — square thru three quarters —

trade by — right and left — dive thru — square thru three quarters — swing corner — promenade.

**Comment:** A dance most callers can capably handle with good back up instrumentally. Choreographically speaking, seems fine dancing. Rating: ☆☆+

#### **PAMELA BROWN — Hi-Hat 462**

**Key:** E **Tempo:** 128 **Range:** HC Sharp **Caller:** Bob Wickers **LB**

**Synopsis:** (Break) Four ladies chain three quarters — rollaway — circle left — left allemande — weave ring — do sa do — promenade (Figure) Head couples square thru four hands — right and left thru — curlique — scoot back — boys run right — right and left thru — flutter wheel across ring — sweep a quarter — swing corner — promenade.

**Comment:** Nice movement with good musical background. Most callers can handle the melody. Nice job by Bob on the recording.

Rating: ☆☆

#### **I WRITE THE SONGS — Chaparral 501**

**Key:** E Flat **Tempo:** 128 **Range:** HB Flat **Caller:** Ken Bower **LB Flat**

**Synopsis:** (Break) Circle left — left allemande — do sa do partner — men star left once around — turn partner by right — left allemande —

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promenade (Figure) Heads promenade half-way — side pair do sa do — cross trail — swing corner — left allemande — weave ring — do sa do — promenade.

**Comment:** A nice recording especially for newer dancers that could be enjoyed by all. Music level seems to dip slightly 2/3 thru but not enough to detract from use. Nice feel for dancers.  
Rating: ☆☆+

(Figure) Head two couple right and left thru — star thru — pass thru — do sa do — swing thru two by two — boys run right — half tag trade and roll — dive thru — square thru three quarters — swing corner — everybody promenade.

**Comment:** Novelty introduction with Dunn family on vocal part. Features a grand que & half tag trade & roll. Music balance improved over other releases.  
Rating: ☆☆

### HEY GOOD LOOKING — MacGregor 2194

Key: F-F Sharp Tempo: 128 Range: HC  
Caller: Otto Dunn LF  
Synopsis: (Break) Face your partner grand que

### TENNESSEE GAL — Blue Star 2029

Key: D Tempo: 126 Range: HD  
Caller: Norman Merrbach LC Sharp

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Fred Ries, 1285 Hendrick  
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**Synopsis:** (Intro) Allemande left — right and left grand — own do sa do — promenade (Bridge) Rollaway — gents star right — spread that star — gals duck under to left allemande — right and left grand — pass by own — pick up next — promenade (Break) Girls backtrack — meet own catch all eight — back by left do paso — promenade own (Figure) Gents star left — pick up own with arm around star promenade — gents swing out — ladies in — star with girls in — star promenade other way.

**Comment:** Norm really brings back some of the old movements in this recording. Very clear

calling in a dance that seems to be a previous release. Rating: ☆+

### AIN'T IT GOOD TO BE IN LOVE AGAIN

—Red Boot 209

Key: D-E Flat Tempo: 132 Range: HC  
Caller: Allen Tipton LB

**Synopsis:** (Break) Circle left — allemande left — turn partner right — girls promenade two times inside — swing own — promenade (Figure) Heads square thru four hands around — corner do sa do — swing thru — boys run right — ferris wheel — swing thru — boys trade — turn thru — swing corner —

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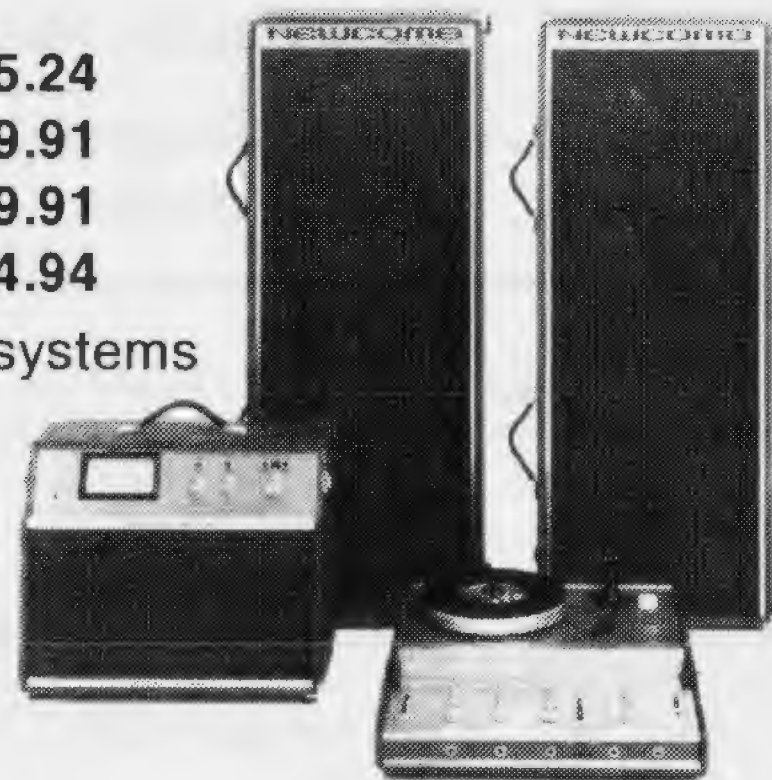


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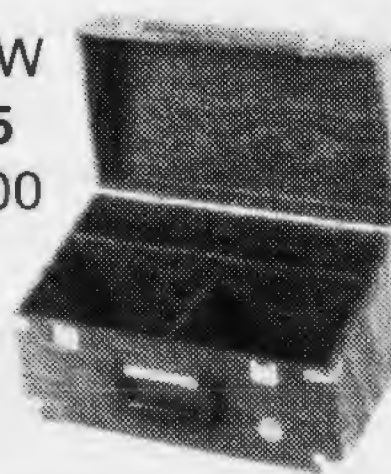
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promenade.

**Comment:** Good full sound on this record with fine selection of instruments. Could be a sleeper. Callers will need to remember quick use of getting into figure. Rating: ☆☆

**IF I HAD TO DO IT ALL OVER AGAIN**

— Chaparral — 401

Key: C Tempo: 128 Range: HC

Caller: Beryl Main LC

**Synopsis:** (Break) Circle left — allemande corner — do sa do — men star left — turn partner by right — allemande corner — do sa do — promenade (Figure) Heads promenade

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halfway — sides square thru — right and left  
thru — eight chain six down the line — swing  
corner — promenade.

**Comment:** Another nice recording by the Chaparral Company. Word metering in some spots will make some callers adjust. A fine musical number also. Rating: ☆☆+

**SQUARE DANCE GAL — Lore 1154**

Key: F Tempo: 132 Range: HD

Caller: Jimmie Summerlin LD

**Synopsis:** (Break) Four ladies chain across — chain back home — join hands circle left — allemande left — weave ring — do sa do —

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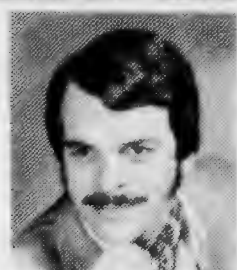
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- 176 Lisa by Jack Lasry (Workshop)
- 177 Dear World (Round) by Dick Whaley

promenade home (Figure) Head couples  
promenade halfway — down middle right  
and left thru — flutter wheel — sweep a  
quarter — pass thru — do sa do — swing thru  
— boys trade — turn thru — left allemande —  
promenade.

**Comment:** Real country "feel" on this musical  
recording featuring a fiddle lead. Average  
figure with nice rhythmic tune. Rating: ☆+

## LOVE MAKES THE WORLD GO ROUND — Bogan 1287

Key: C Tempo: 130  
Caller: Lem Gravelle

Range: HC  
LB

**Synopsis:** Complete call printed in Workshop

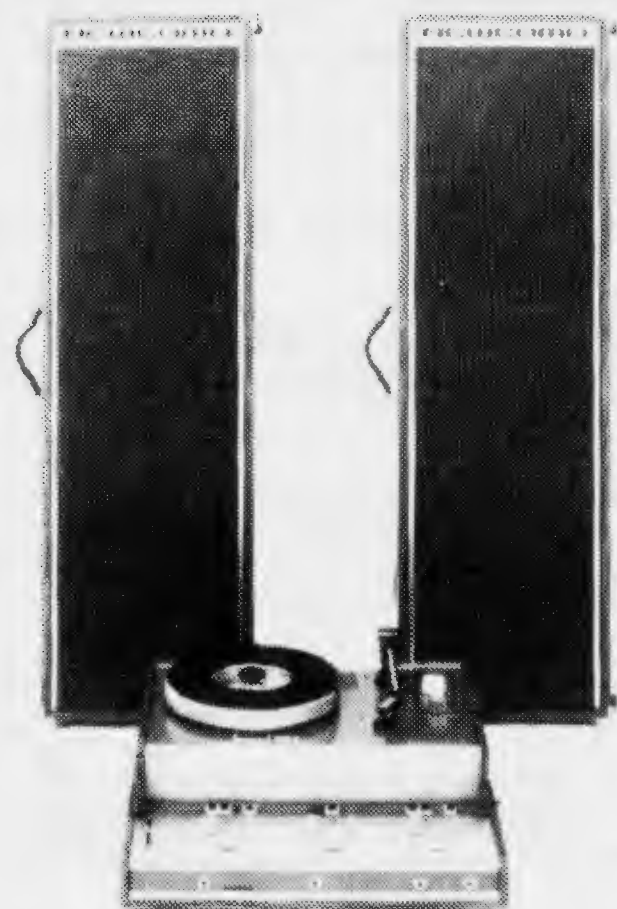
**Comment:** Seemingly a smooth execution of a  
popular tune. Nothing difficult and music  
well recorded. Callers can adjust on word  
metering. Rating: ☆☆+

## CAROLINA MOONSHINER — Grenn 12154

Key: A Tempo: 128 Range: LA Flat  
Caller: Dick Bayer HA

**Synopsis:** (Break) Circle left — walk around left  
hand lady — see saw own — gents star by  
right — allemande left corner — do sa do  
own — allemande left — promenade (Figure)  
Head two couples promenade halfway —

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lead to right — circle up four — make a line — pass thru — wheel and deal — double pass thru — track 11 — recycle — square thru three quarters — allemande left corner — walk by one — promenade the next.

**Comment:** A release with the use of track 11 & recycle. A good job by Dick. Some callers will have to work on the amount of words used in the introduction. A type of release that callers will really like very much or leave alone. Rating: ☆☆

### BETTER TIMES A COMING —

**Thunderbird 147**

**Key: F** **Tempo: 132** **Range: HA**  
**Caller: Bill Volner** **LC**

**Synopsis:** (Break) Walk around corner — turn partner by left — four men right hand star once around — allemande left corner — swing partner — sides face — grand square (Figure) Four ladies chain across — head two couples promenade halfway — lead to right circle four — make a line — rock up and back — star thru — pass thru — trade by — pass thru — swing — allemande left — promenade.

**Comment:** A mover on dancers' part. Good music with fine fill in words for callers use. No problem timing wise as it may seem in listening. Bill does nice job. Good instrumental with banjo use in a sound the likes of Pistol Packin' Mama. Rating: ☆☆

### WE SHOULD BE TOGETHER —

**Blue Star 2027**

**Key: C** **Tempo: 132** **Range: HC**  
**Caller: Marshall Flippo** **LC**

**Synopsis:** (Break) Four ladies chain across — rollaway — circle left — ladies center — men sashay — left allemande — weave by two — grand right and left — promenade (Figure) Heads square thru four hands — do sa do corner — curlique — walk and dodge — chase right — boys run — reverse flutter wheel — promenade her.

**Comment:** Flip uses chase right in this release in nice execution. Selection of tune to this reviewer is not one of Flip's better ones. Should be easy to call on melody line.

Rating: ☆☆

### SOMEBODY LOVES YOU — Chaparral 302

**Key: G** **Tempo: 128** **Range: HA**  
**Caller: Gary Shoemake** **LA**

**Synopsis:** (Break) Circle left — men star right once around — left allemande — swing own — four ladies promenade — swing at home — promenade (Figure) Head couples promenade half way — sides flutter wheel — sweep a quarter more — square thru three quarters round — left allemande — weave the ring — do sa do — corner promenade.

**Comment:** A nice popular tune for use by singing callers. Nicely done by Gary. Figure average. Most callers will like this record.

Rating: ☆☆☆

### COUNTRY HONEY — Red Boot 208

**Key: F-G** **Tempo: 128** **Range: HD**  
**Caller: John Hendron** **LC**

**Synopsis:** (Break) Circle left — left allemande corner — turn partner by right — four men star left once around — curlique — boys run right — left allemande — come back promenade (Figure) Head two couples promenade halfway — down the middle — right and left thru — square thru four hands — right and left thru — rollaway — curlique — boys run — left allemande — promenade.

**Comment:** Nice easy tune to call. Good musical balance. Nothing outstanding in figure but will be easy for dancers. John does usual good job. Rating: ☆☆☆

### STREETS OF MEMPHIS — Thunderbird 146

**Key: E** **Tempo: 128** **Range: HB**  
**Caller: Bill Volner** **LB**

**Synopsis:** (Break) Grand parade (Figure) Four ladies chain across — head two couples

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flutter wheel full around — star thru — pass thru — circle four — make a line — rock up and back — star thru — pass thru — trade by — pass thru — swing — left allemande — promenade.

**Comment:** Seems music is too low on recorded side on beginning but not too much to concern dancers. Bill has better releases though words are enjoyable to dancers. Uses grand parade effectively. Rating: ☆☆

**RED WHITE AND BLUE —**

Blue Star 2028

Key: B Flat

Tempo: 132

Range: HC

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**Caller: Nate Bliss**

**LB Flat**

**Synopsis:** Complete call printed in Workshop.

**Comment:** Another Bicentennial release with a nice flavor for dancing. Good figure with half tag trade & roll. Music seems to increase as if caller controlled at times.

Rating: ☆☆+

### FLIP HOEDOWN

**TAKE ONE — Chaparral 101**

Key: G

Tempo: 130

Caller: Beryl Main

**Comment:** A patio record for dancers' use and



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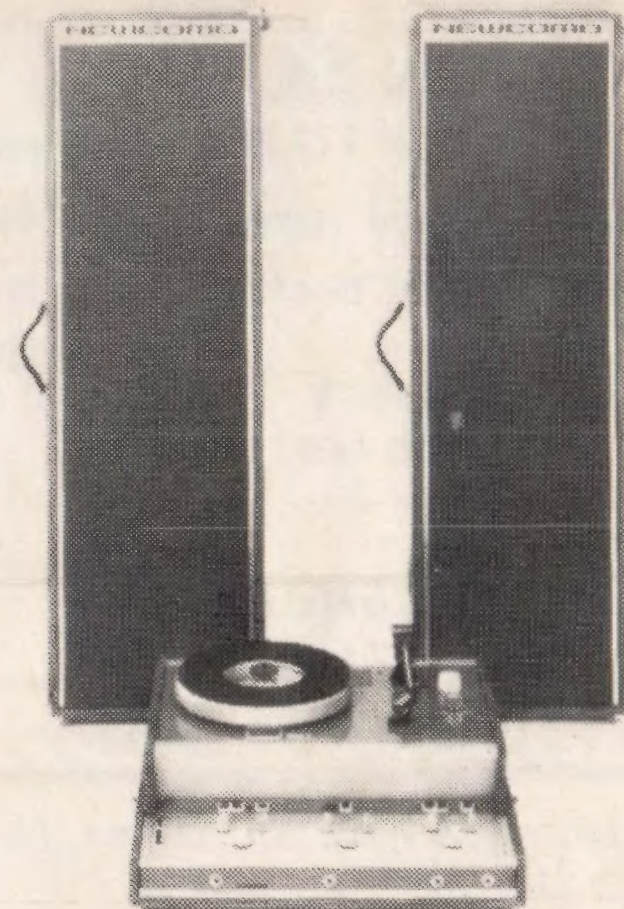


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Comment: An active waltz not for the novice. The music is very nice.

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Choreographers: Gordon and Thelma Meisel

Comment: A simple two-step with adequate music.

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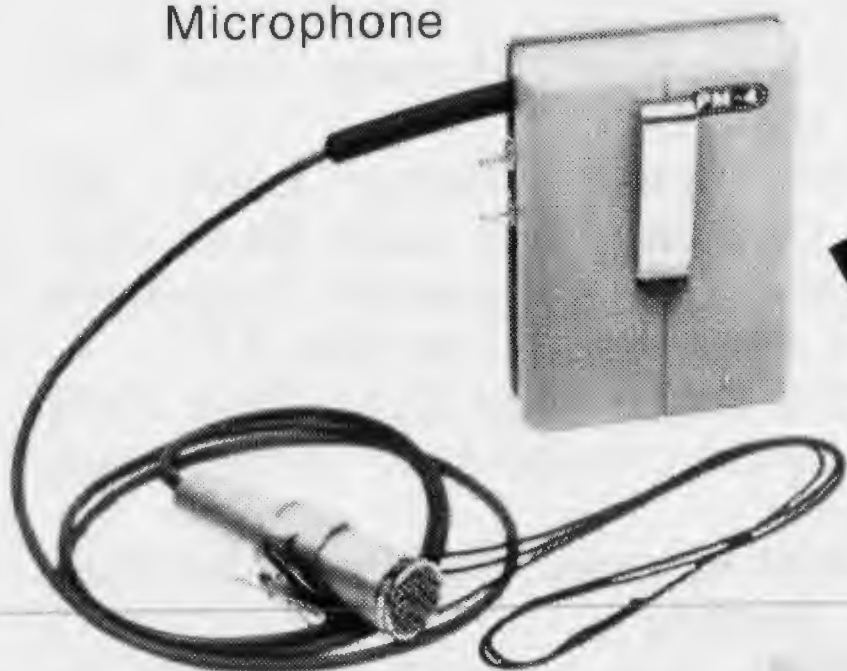
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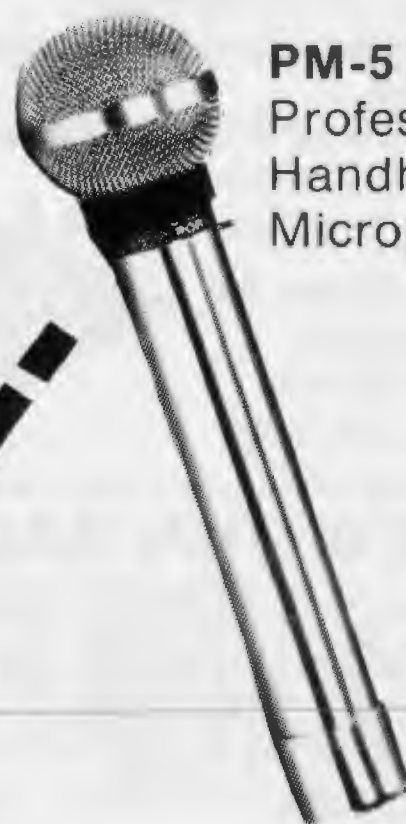




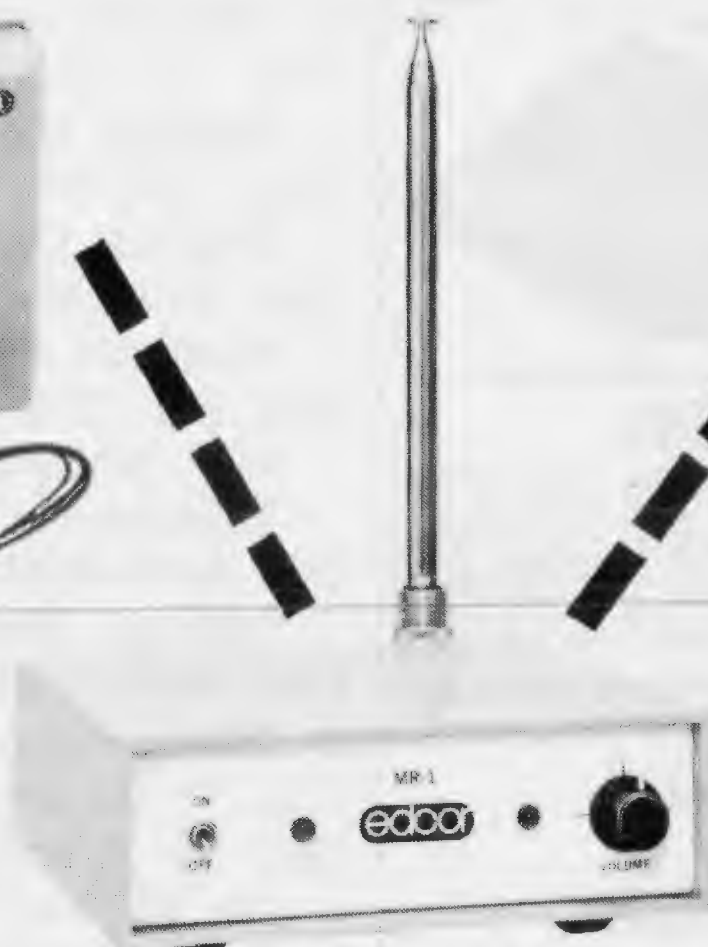
**PM-4** Lavalier  
Microphone



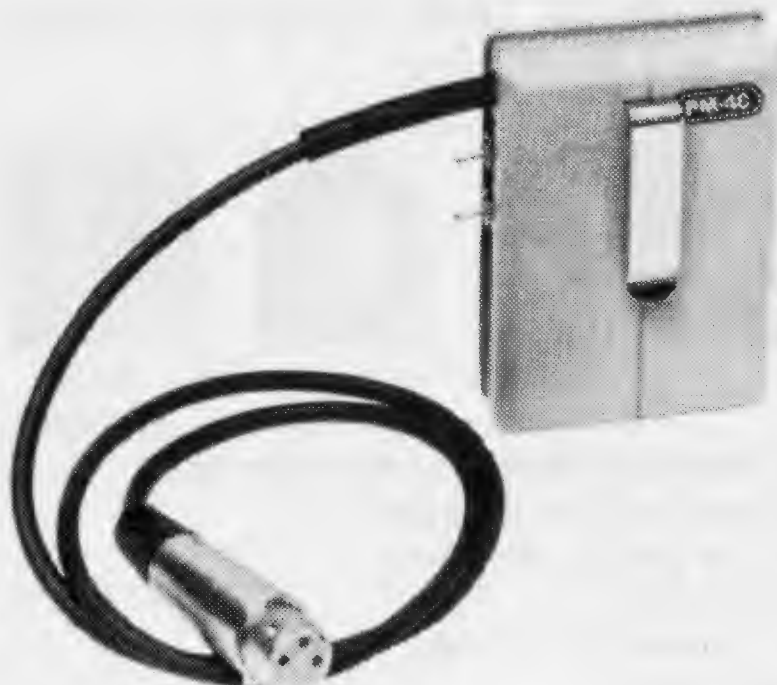
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- TB 156 West Texas City (Of El Paso) by Kip Garvey

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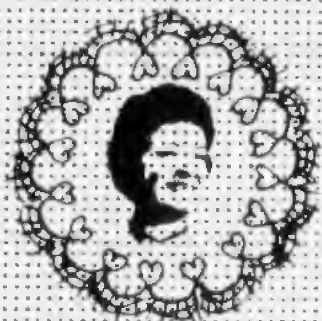


- Oct. 1-2—Bicentennial Festival Dance, Brigham Young University, Provo, Utah
- Oct. 1-2—Magnolia Swingers S/R/D Festival, Sheraton-Biloxi Motor Inn, Biloxi, Miss.
- Oct. 1-2—2nd Sunnyland Retreat, Convention Center, Myrtle Beach, South Carolina
- Oct. 1-2—13th Annual Fall Foliage Festival, Montpelier, Vermont
- Oct. 1-3—S/D Weekend, Meramec State Park, Sullivan, Missouri
- Oct. 1-3—5th Annual Flaming Leaves S/D Festival, Olympic Arena, Lake Placid, N.Y.
- Oct. 8-9—7th Annual Palmetto Promenade, Memorial Auditorium, Greenville, S.C.
- Oct. 8-9—21st Chattanooga Choo Choo Festival, Memorial Auditorium, Chattanooga, Tennessee
- Oct. 8-10—S/D Weekend, Meramec State Park, Sullivan, Missouri
- Oct. 8-10—20th Annual Jubilee, Santa Clara Valley Fairgrounds, San Jose, California
- Oct. 9—October Fest II, Big Stone Gap, Va.
- Oct. 10—Afternoon Dance, Student Union Center, SE Mo. University Campus, Cape Girardeau, Missouri
- Oct. 14-16—1st Black Gold Festival, Happy Hollow, Hazard, Kentucky

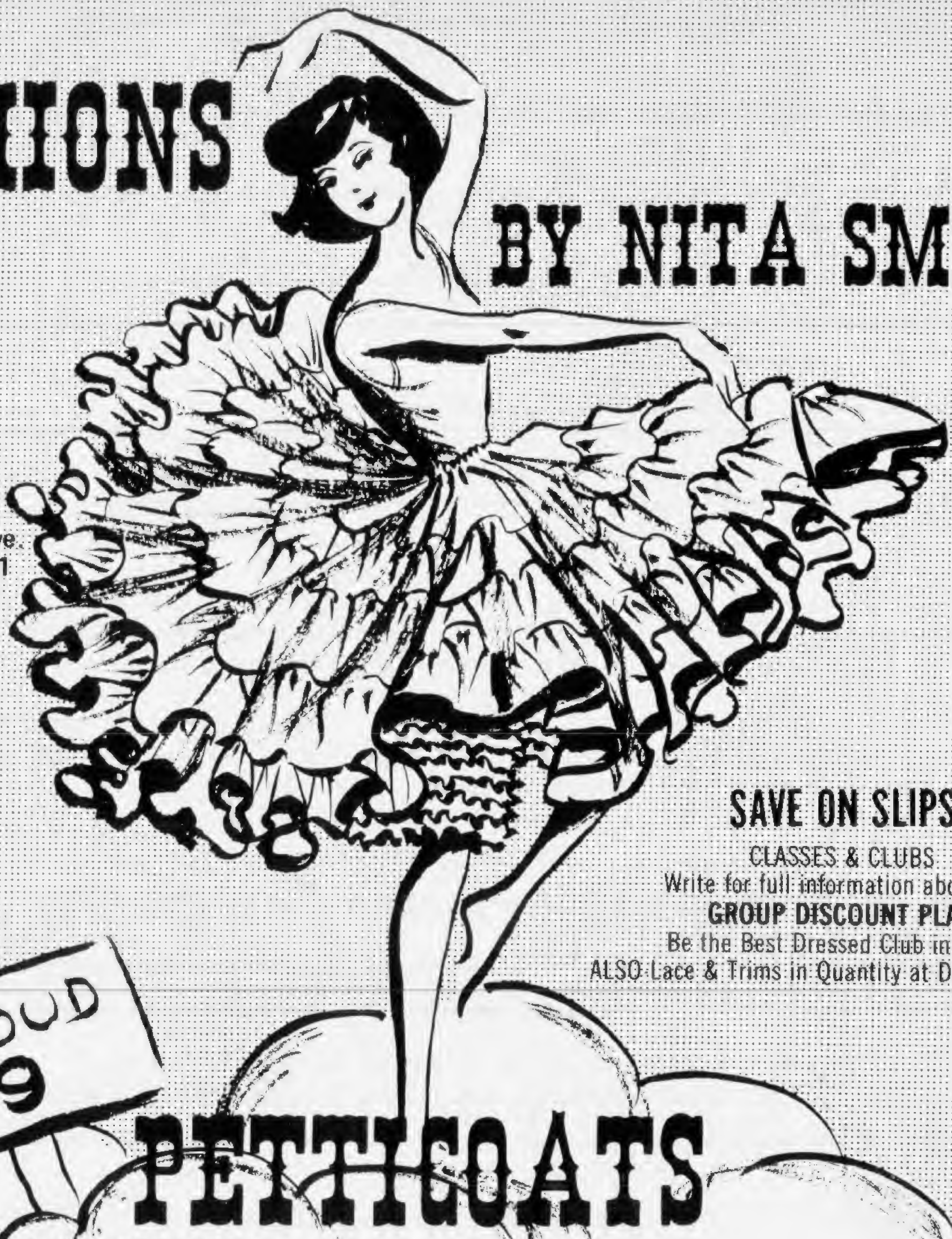


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Oct. 16—1st Annual Turkey Trot Festival, Yellville, Arkansas

Oct. 16—Goober Gamboles Peanut Festival, Civic Center, Dothan, Alabama

Oct. 16-17—S.E. District Roundup, Beaver Bend State Park, Oklahoma

Sept. 19—8th Annual Fall Roundup, Southampton Road School, Westfield, Mass.

Oct. 22-23—Weekend Festival, New Civic Center, Lakeland, Florida

Oct. 22-24—Fall Festival, East Hill Farm, Troy, New Hampshire

Oct. 22-24—SquarEsta Weekend, Vandenburg Inn, Santa Maria, California

Oct. 22-24—20th Hoosier Festival, Civic Convention Center, Evansville, Indiana

Oct. 23—Muscular Dystrophy S/D, K of C Home, Hammond, Louisiana

Oct. 29-31—Fall Fiesta, Griswold's Inn, Claremont, California

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Oct. 29-31—S/D Weekend, Highpoint Motor Inn, Chicopee, Massachusetts

Oct. 29-31—17th Harvest Hoedown, Comm. Convention Center, Sacramento, California

Oct. 29-31—Bicentennial Fall Festival, Dilido Hotel, Miami Beach, Florida

Oct. 30—KSDA 5th Annual Fall Jubilee, Fort Hays Ballroom, Hays, Kansas

Oct. 30—Hallowe'en Dance, First Baptist Church, Las Vegas, Nevada

Nov. 5—Anniversary Dance, Naval Reserve Center, Cheyenne, Wyoming

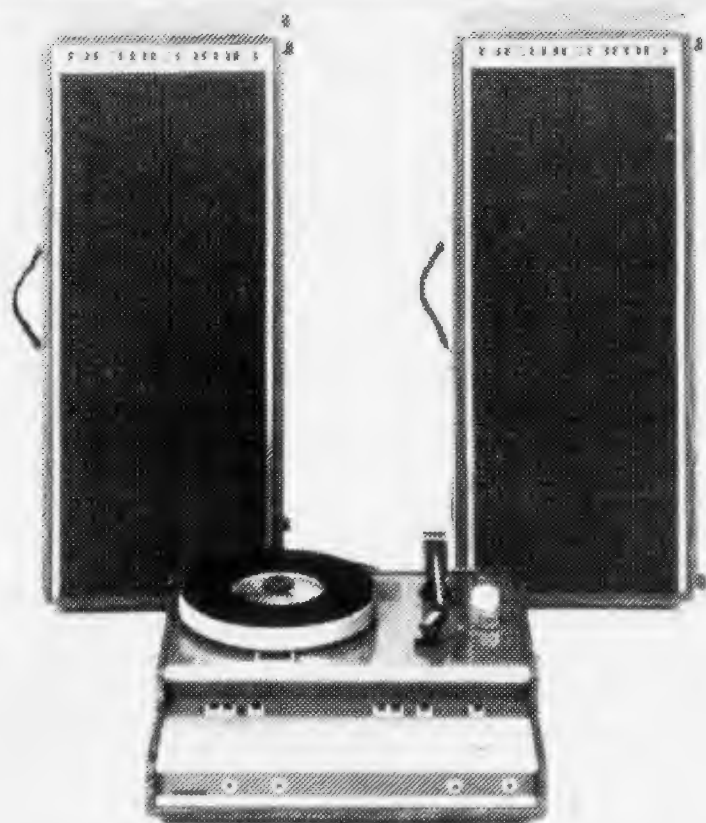
Nov. 5-6—Holiday Capers, Convention Hall, Holiday Inn, Boone, North Carolina

Nov. 5-6—Rocket City Roundup, Von Braun Civic Center, Huntsville, Alabama

Nov. 5-6—11th Annual Blackwater Falls Festival, Blackwater Falls State Park, Davis, W. Va.

Nov. 12-13—Great Smoky Mountains Festival, Civic Auditorium, Gatlinburg, Tennessee

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Nov. 19-20—2nd Annual Turkey Strut, Gatlinburg, Tennessee  
Nov. 21-22—S/R/D Convention, Keystone Centre, Brandon, Manitoba, Canada  
Nov. 25-27—Fall Cotillion, Hilton Hotel, Washington, D.C.  
Nov. 26-28—3rd Mid Atlantic Fest, Chalfonte-Haddon Hall, Atlantic City, N.J.

## THANK YOU

Grace and I would like to express our sincere thanks to the many callers and dancers for their cards, letters and phone calls during my stay in St. Joseph's Hospital following a heart attack on June 8. I am happy to report that I feel pretty good, eat everything in sight and I hope to be back with my clubs in the near future. We are learning to appreciate the kindness and help of our friends more and more with each passing day.

—Jack Livingston



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# fashion feature



Ingenious is the word for our model, Betty Coombs, who mixes patterns with charming results. Simplicity #9725 makes the bodice of this dress, while McCalls #2786 was used for the skirt and sleeves. Neither of these patterns is in the current pattern books but you might check around to see if you

could uncover them. For the border print effect on the bodice front, sleeves and skirt ruffle, Betty made tucks in the fabric eliminating two stripes entirely. She suggests this for an interesting effect on any striped fabric. A solid blue, cotton-polyester material was used for the sleeve cap, the midriff and the ruffled border.



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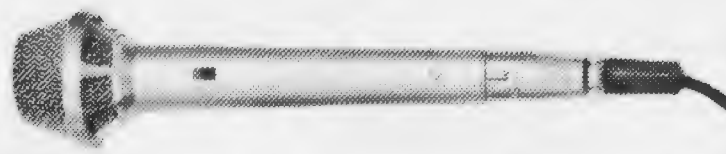
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